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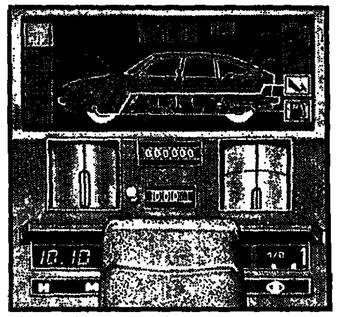
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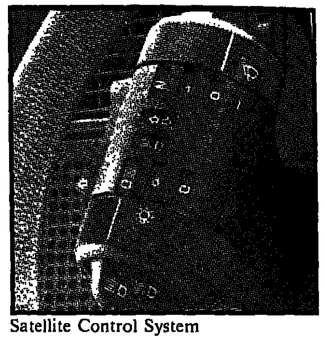
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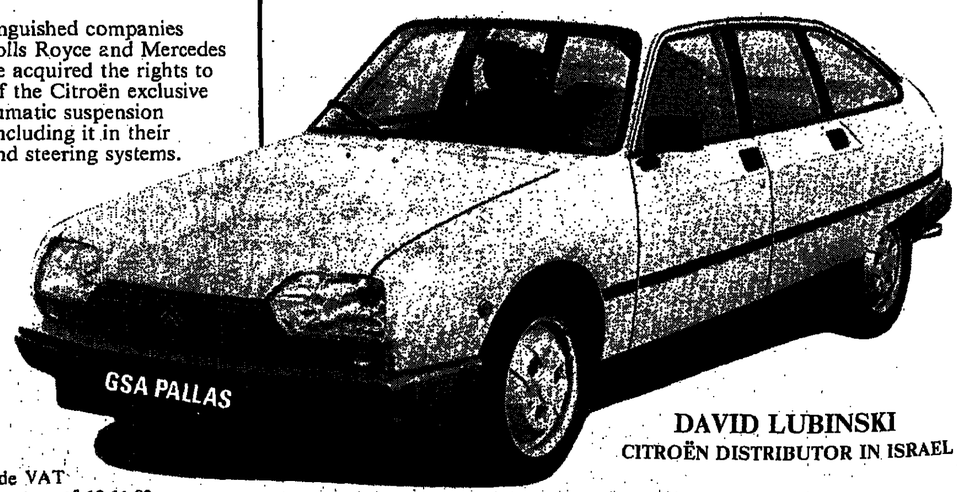

DAVID LUBINSKI
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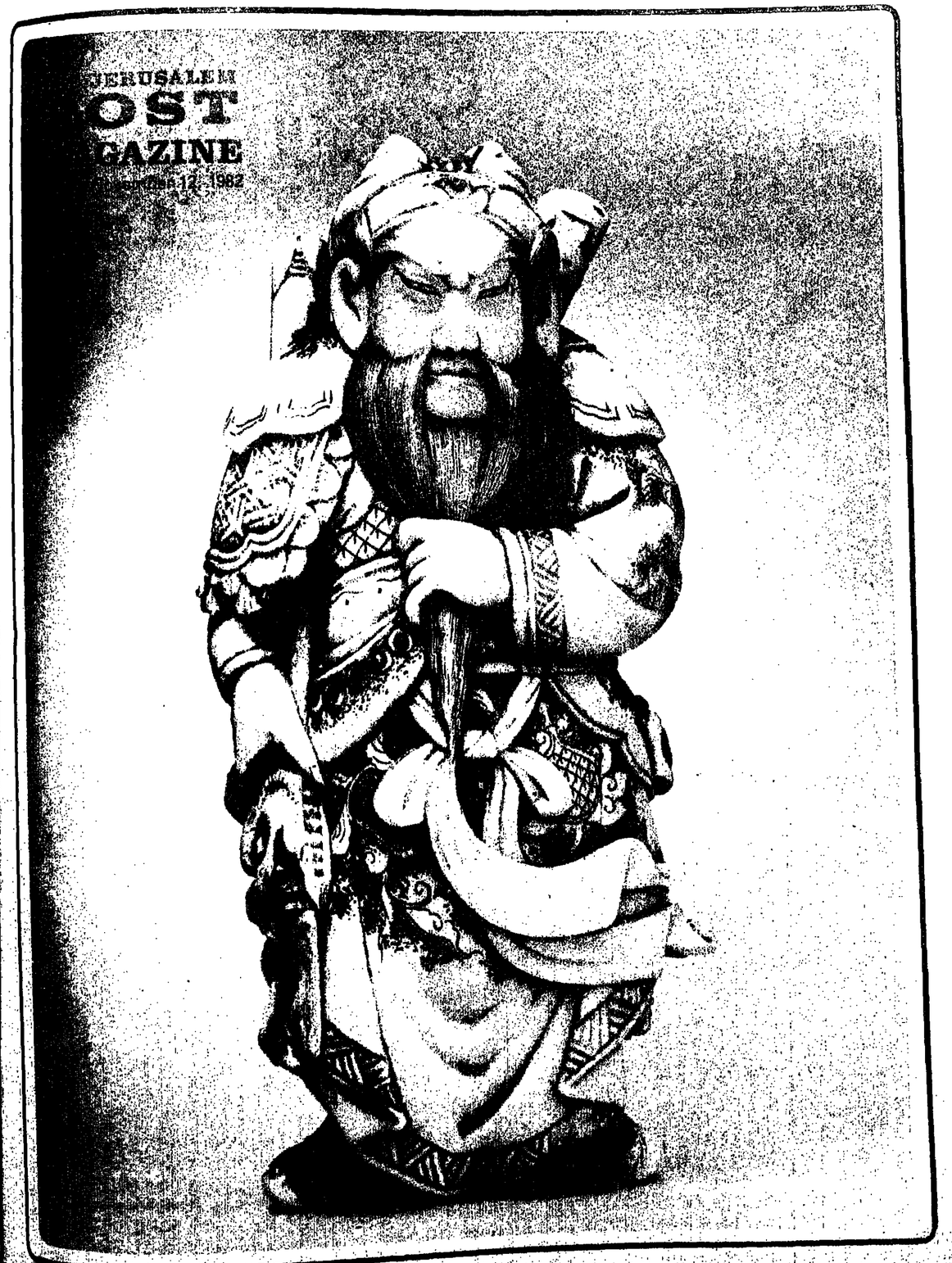

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On the cover: Miniature Japanese sculpture of Kanyu standing. Photograph courtesy Israel Museum, Jerusalem.

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Signs of change

West Bankers talk to DAVID RICHARDSON about new signs of political life in the territories; and Labour Party chairman SHIMON PERES defends the 'Jordanian option' in an interview with DAVID LANDAU.

THE NEXT few weeks are likely to produce some dramatic political developments among the Palestinians — both in the PLO-led diaspora and in the still to be tested arena of the West Bank and Gaza.

Both moderate and radical circles here are still awaiting the outcome of the reluctant rapprochement between Yasser Arafat and Jordan's King Hussein, but noticeably less impassively than before.

Two months ago, one came away from talks in the West Bank with the overwhelming impression that local Palestinians were bystanders in the political developments likely to shape their future. Almost everyone pointed to Arafat, hoping that he would be able to reach an understanding with the king and bring the majority of the PLO with him in an arrangement that would get peace talks going. They were hesitant to commit themselves in any way and were apparently content to be hesitant.

Since then Arafat has been in Amman, as have numerous West Bankers. Well-informed sources in East Jerusalem have reported that the king warned Arafat in plain language that if he did not play ball, Jordan would go it alone. Arafat was said to have assured the king and his close advisers that, given some time, he could bring the majority of the PLO to support a marriage of convenience with the Hashemites.

This depends partly on how much independence the PLO will demand before endorsing the arrangement with Jordan, and how much veto power Syria and the rejectionist elements in the organization can still muster.

"Whatever happens, the role of the people here has suddenly increased," noted one West Bank lawyer this week. "Arafat needs us to support him in joining the king. If he doesn't go along, the king will need us to endorse his representation of the interests of the people in the territories," he said.

The lawyer went on to say that if the PLO openly and absolutely refused to back Arafat, they would place their organization in an impossible position. It is more likely that they will simply avoid taking a decision.

OTHER SOURCES report that there has been intensive lobbying by the Jordanians, the Saudis, the Egyptians and moderate Palestinians among the Palestinian communities both in the territories and abroad for new appraisals and for statements that would make possible a dialogue with the U.S.

And this, it seems, is the current aim of the Hussein-Arafat strategy. Well-informed opinion here is that the king cannot use the element of surprise and declare his willingness to come to Jerusalem as did the late President Anwar Sadat. They acknowledge that Sadat's bold gesture changed the psychological climate and produced an atmosphere of goodwill, which was an effective source of pressure on the first Begin government. But that option is no longer open to Hussein.

What is hoped for is that Jordan, with the open endorsement of the PLO, will meet the American conditions for a dialogue — formal recognition of Israel and the acceptance of UN Resolutions 242 and 338. This would put off the more traumatic necessity of immediate negotiations with Israel, but would nonetheless place the Begin government in a position of either having to negotiate seriously or face strong dissent at home and direct confrontation with the Reagan administration.

During their recent pilgrimage to Mecca, some West Bank figures were received at the palace in Amman or by other Jordanian officials, and since then there has been a steadily increasing stream of visitors from the West Bank.

Among the most publicized was the visit of Bassel Kanan and Wahid al-Masri, both of Nablus. Kanan and a group of some 10 other professionals and landowners from the Nablus area met with Labour Party leader Shimon Peres prior to this visit. News of this meeting caused a stir which in retrospect seems unjustified.

The group, all of whom are said to be supporters of the king, are not all known as political activists. They sent a report of their meeting with Peres to Jordanian Prime Minister Mudar Badran and to the senior PLO representative in Jordan, Khalil al-Wazir ("Abu Jihad"). But when Kanan and al-Masri met with Hussein, the king avoided discussion of their meeting with the Labour leader.

THE MOST significant visit that took place was that of Bethlehem Mayor Elias Freij, who returned a week ago. East Jerusalem sources reported this week that the mayor, who has visited Jordan on numerous occasions in the past and has become increasingly outspoken about the urgency of finding a solution, was received with particular respect and honour in Amman. The significance of this was not missed here.

Freij himself has only been willing to say that he found the king "determined" to pursue peace, and that he himself returned encouraged, expecting some movement before January.

But other sources have noted a flurry of activity among the moderate circles with whom the mayor is associated, and stress that the king, who is due to visit Washington next month, will be under pressure to have something concrete to discuss with President Reagan.

Peres and other Labour leaders also met Freij prior to his visit to Jordan, but the impression in the West Bank is that the king is reconciled to dealing for the time being with a Likud government led by Menachem Begin.

"True, dealing with Begin will be very difficult — it would be much easier with Labour. But if the Americans are serious, they will pressure Begin," said the lawyer.

Hussein is said to be deeply concerned about Ariel Sharon's statements that "Jordan is Palestine," and some West Bankers reiterate that his primary concern is with the future of his own regime. Some even say that the pace of Israeli settlements is forcing increased Palestinian emigration to Jordan, which could threaten that country's stability.

Others say that the king and his close associates are aware of the danger that the pace of Israeli settlement poses to the physical integrity and existence of the "West Bank and the Palestinians who live here. Dr. Meron Benvenisti's study of the changes the Likud government has brought about in the area and his characterization of the situation as "five minutes to midnight," has introduced a sense of urgency. Also, the aftermath of the war in Lebanon, the shift in the concerns and fortunes of the PLO, and the Reagan peace initiative suggest that Hussein and the Palestinians are perhaps facing their last chance for a solution.

It is this sense of urgency which is being reflected in the West Bank and Gaza. "This is the right moment for us to get active," said one of the moderates this week. □

DAVID RICHARDSON

THE CHAIRMAN of the labour party feels that he and his policies have been fully vindicated. The "Jordanian option" is alive and well — not only at the party headquarters in Tel Aviv and at the royal palace in Amman, but also in Nablus and Hebron and Gaza, in the words and deeds of important local leaders.

Shimon Peres regards his recent meeting, at his office in Rehov Hayarkon, with Nabulsi intellectual Bassam Kanan and his friends as a significant precedent. There was also a meeting with another scion of a famous West Bank family, Wahid Jaabari of Hebron.

"They came to the offices of the Israel Labour Party to talk politics, to talk of the Jordanian option," says Peres.

Bassel Kanan did not reveal at the time that he and his group intended to meet with King Hussein too, and with other key Jordanian figures.

Meanwhile, the king himself has spoken out twice (on British television) on his recognition of Israel, his desire to make peace, his readiness to contemplate formal relations with the Jewish state. Significantly, Hussein spoke of the West Bank-Gaza problem as a Jordanian-Palestinian, rather than an all-Arab, issue.

Significantly too, such front-rank Palestinian leaders as Gaza's Rashad a-Shawa and Bethlehem's Elias Freij have voiced their approval and endorsement of Hussein's positions.

"All this is tremendous progress," says Peres. "We tend sometimes to be blind or blasé..." Hussein's public positions today are much closer, he notes, than were those of President Sadat in the Knesset on November 20, 1977.

"Three years ago it looked hopeless. People laughed at our talk of the Jordanian option," he says. Now, Prime Minister Begin will no longer be able to mock it on the hustings as unrealistic. Labour, at any rate, is much better placed to rebuff the premier's mockery with solid, impressive facts of its own.

THE CHAIRMAN of the Labour Party is anxious that his talks with West Bank moderates — and more are already planned, he says — not be portrayed as third party contacts between himself and King Hussein. Freij, Kanan and the others "are not third parties; they are second parties. The situation today, put straightforwardly, is that Egypt, Jordan, West Bank Palestinians, and we in Labour are all ready to negotiate." If Labour were in power in Israel, he asserts, there would be a formal negotiation on that basis within the framework of Camp David.

As it is, with Labour in opposition, Peres draws a line between talks and negotiations. For him to negotiate now would be "to step beyond the accepted norms." He agrees that from the electoral standpoint it would be most beneficial if Labour could actually submit to the voters the outline of a draft accord already negotiated with the Jordanians and the Palestinians, instead of presenting mere prospects, however hopeful and well-founded, of negotiating and concluding an accord after coming to power.

"But an opposition is not a government," says Peres wistfully. An opposition can hold talks on a party-to-party basis, as Labour does with the Egyptian ruling party, or on a person-to-person basis with individuals.

A direct meeting with King Hussein would fall within that second category and, he asserts, would certainly be legitimate. Leaders of oppositions all over the world meet with foreign heads of state and heads of government as a matter of course. He does not regard the 'veto' which Premier Begin imposed on his planned meeting with Hussein in London two years ago as still valid today.

Many Middle East observers have pointed to a great irony underlying the current flurry of diplomatic activity and apparent moderation of positions on the Arab side. They have been brought about, at least to some extent, by the Begin government's policies. Though Begin recoils from the very thought of a territorial settlement with Jordan, or a Jordan-Palestinian confederation, he himself has caused these thoughts to be spoken aloud, perhaps for the first time, on the Arab side.

The military discomfiture of the PLO in Lebanon has apparently led to a political reappraisal in some Arab quarters. King Hussein, perhaps anxious lest the PLO's penchant for de-stabilizing Arab states be focused on Jordan once again, is at last giving serious and public thought to the need to deal with Israel. Palestinians and Jordanians are impelled by a new sense of urgency in the face of Israel's massive, rapid and energetic settlement programme in the West Bank and Gaza.

Peres recognizes the irony, but is reluctant to give Menachem Begin even backhanded credit for bringing about moderation among the Arabs (moderation which, if it is sustained, will boomerang against Begin and his government).

Rather, Peres stresses the impact of the Iran-Iraq war as a key factor in King Hussein's considerations. He recalls how Egyptian leaders, in conversations with Labour Party men earlier this year, voiced surprise at what they felt was a lack of awareness in Israel of the profound effects of that war, especially on the Jordanian monarch, who is so closely allied with Iraq's leader Saddam Hussein.

If Iran were to succeed in its effort to take Basra and set up a secessionist state there, says Peres, Saddam Hussein's rule over Iraq would be imperilled, probably beyond repair.

King Hussein also has a direct and domestic concern relating to the Iran-Iraq war: there is a sizable Shi'ite community in Jordan.

The death of Sadat is another important element in understanding Jordan's orientation, Peres continues. The personal relationship between Sadat and Hussein was disrupted after Camp David to the point of actual animosity. With Mubarak, there is none of this personal rancour. On the contrary, ties between Egypt and Jordan and their leaderships are flourishing — and with them a reassessment by Hussein of the peace process pioneered by Egypt.

FINALLY, says Peres, there is the Reagan peace plan. This, as he sees it, was a systematic espousal by the U.S. president of the Jordanian option. As such, it gave King Hussein the encouragement he needed to consider, at last, coming off the fence.

He cites a speech by Reagan much earlier in his presidency to show that the administration always believed in the basic tenet of the Jordanian option. (The Labour chairman seeks in this way to rebut Begin's allegation that it was he, Peres, who put the Jordanian option into Reagan's head when he called at the White House earlier this year.)

Peres' own recent series of meetings with West Bank moderates took place after Reagan had presented his plan to the American people on television on September 1 — and to a large extent they flowed from the U.S. administration's dramatic decision to put its position on record and invest in it the president's own prestige. Nor is it a coincidence, in his opinion, that King Hussein's interviews, in which he spoke of peace and recognition, came in the wake of Reagan's presentation of his plan.

To argue, because the Reagan plan is irreconcilable with Begin's policies, that Reagan is interfering in Israeli internal politics, is absurd, Peres maintains.

More to the point, Peres says, is the sobering fact that the Jordanian option, revitalized as a result of the various factors he has cited, is today "the last barrier to the PLO."

For Israel to fail to seize an acceptable opportunity now would be to condemn itself to facing an unacceptable alternative later. □

DAVID LANDAU

Frontier hotel

HAIM SHAPIRO tells the unbelievable story of Eilat's newest hotel and sets it in the context of the Red Sea resort's tourist crisis.

IT SOUNDS like the plot of a novel, except for the fact that no publisher would ever accept such a story.

"No one would believe this," he would say.

No one would believe that the opening of a hotel could become the focus of an international dispute; that just as it was being completed, two countries were fighting over what flag was to fly above it.

No one would believe that the wife of the owner, the woman responsible for all the arrangements, could have been murdered a few weeks earlier, by an apparently deranged brother-in-law.

No one could believe that a week before the hotel was to open, the truck carrying all its linens, uniforms and stationery, could catch fire and completely burn out 40 kilometres from its destination.

No one would believe that Eilat's most luxurious hotel, opening just as the town's tourist industry was plunged into its worst tourism crisis in years, could surmount all these blows and get off to a start beyond all expectations.

The Sonesta at Taba, about five kilometres south of the centre of Eilat, occupies part of a 700-metre stretch of land which is still in dispute. The talks about the future of the area were to have been part of the normalization negotiations with Egypt, which were stopped by the Egyptians on the outbreak of the war in Lebanon.

At first, the Egyptians did not seem particularly concerned about the hotel that was nearing completion; but as the opening date approached, President Hosni Mubarak suddenly began to make a series of statements to the effect that Taba was Egyptian and that the opening of the hotel would be an infringement of the agreement that the situation was to remain static until the future of the area was decided. The Egyptians even began warning travel agents in Europe not to send clients to the new hotel.

Then the popular Egyptian consul in Eilat, Hassan Issa, left unannounced for a visit home. Television crews besieged the consulate, covering what they were sure was a further worsening in relations between Egypt and Israel. But while Issa was in Cairo, Mubarak suddenly did an about face. It didn't matter to him if the hotel opened, he said, because the Egyptians would be buying it when the land passed into their control, and they would prefer it to be in running order.

Returning to Eilat this week, Issa insisted that his visit to Egypt had nothing to do with the Taba question and that it was not he who had caused his government to change its mind. Somewhat regretfully, he said he probably would not come to the combined official opening ceremony of the Sonesta and the Eilat tourist season at the hotel this week.

"It would just be embarrassing," he said, "Papo will understand. He's a good friend of mine."

THE CONSUL was referring to Eli Papouchado, owner of the new hotel, who came to Israel from Egypt after the Sinai Campaign of 1956. Six weeks ago, his wife Aviya was one of the three victims of a tragedy in which her brother-in-law first shot and killed her and his wife, and then committed suicide. In her memory, the new hotel will be formally named the Aviya Sonesta.

But there was no atmosphere of tragedy at the hotel last week as it entered its second week of "soft opening" operations. The dunam-and-a-half free-form pool was full of swimmers, and others were drinking at the island bar in the centre. In the evening, the lobby lounge was packed with Eilatis eager to see the new hotel; the waitresses, many of them taking a year or two off from kibbutzim, could barely cope.

"When we opened we had one reservation for November 1," said slim, dapper Joe Sultan, the manager. "We were afraid the two guests would be lonely, so we had all the department heads come to stay with their families. Now we're sending them home. We don't have any room for them."

It was Sultan who pointed out that the staff uniforms might be familiar to people who often visit Israeli hotels. After the supply truck caught fire, colleagues from all around the country helped him out. Meanwhile, new bed and table linen has been delivered and items such as specially-packaged soap, bath oil and shampoo are on their way.

Sultan is also carrying out a mini-revolution that may well affect Eilat's entire hotel industry. Iced water is provided free at the poolside and throughout the hotel. Poolside chairs are free, and beer, at IS36 a bottle, is cheaper than at many three-star hotels. Where drinks are sold, prominent signs show the prices.

This does not inhibit creativity in the bar. A zombie (IS120) was served in a giant balloon glass with a plastic fish floating in it, and two plastic monkeys on the rim, as well as a slice of orange, a slice of pineapple, a cherry and a paper parasol. There was no way of knowing what was in the drink.

BUT IF the Sonesta is jumping, this is hardly the situation elsewhere in Eilat, where the situation is being described as anything from "not good" to "catastrophic." In fact, with occupancy rates already down, some tourists have been checking out of the hotels at which they had reservations and going to the new one.

"No one wants to talk about the tourism crisis," says Shmuel "Muki" Meltzer of Ya'alat Tours. In fact, the veteran tourism operator asserts, while there was a drop of 10 per cent in visitors to the Red Sea port last year, this year it is more like 90 per cent. "And that's with 30 per cent more hotel rooms," he adds.

According to Meltzer, the war in Lebanon and the Beirut massacre contributed to the decline, but the real cause is the economic slump in Europe, from where most of Eilat's foreign visitors come. If the town is to survive, he recommends a major rehabilitation programme, including the freezing of all prices — hotel, air fare and landing tax — so that quotations can be given for two years ahead; the lifting of all restrictions on charter flights, and the inclusion of a flight to Eilat and Mahanayim in Galilee on every ticket to Ben-Gurion Airport, "when El Al is reorganized."

Meltzer is also in favour of combining the newly-organized El Al offices with those of the government tourist offices abroad, and using the money thus saved to pay every operator a flat sum for every tourist who arrives. At present, the Israel Hotel association, together with the ministry, has agreed to make good the loss to charter operators on unsold seats.

AMIR COHEN, the manager of the Red Rock Hotel, doesn't think that things are all that bad, although he admits that his hotel is not feeling the pinch as much as some of the others because for years it has promoted visits by Israelis. Nevertheless, he says, there are already three charters coming in every week, and more are sure to follow. "Every year we start slowly," he adds.

A member of the local hotel association delegation which went abroad right after the fighting ended in Lebanon, he says that tour agents wanted to help, but the public simply wouldn't consider going to Israel. Then came the Beirut massacre, and any hopes the hoteliers may have had were completely dashed.

"We know it will be a bad year," says Cohen, "But I doubt if any hotel will go broke." The workers know the situation, and are willing to do their bit, working a four-day week so that nobody has to be laid off.

"Eilat usually brings the economy $150m. a year," he says. "I can't say how much it will be this year, but it will certainly be less." Some 40 to 50 per cent of the town live on tourism in some way. In the past, restaurants and bars milked the tourists, but now they have woken up.

NEVERTHELESS, there are still local problems. The beach near the bulk of the hotels, developed and improved at great cost, is once again littered, and marred by campfires. The shade umbrellas have been dismantled in places by campers seeking fuel for their fires. Sleeping bags and makeshift tents cover much of the beach, leaving little room for hotel guests. The police either cannot or will not interfere.

Speaking for the municipality, Shmuel Tagger, head of its tourist department, admits that the beach is not all it should be. But the police as everywhere in the country are undermanned and it is difficult to blame them.

As for development, the problem is a political one. When Tourism was part of Industry and Trade Minister Gideon Patt's empire, there were plenty of funds for development in Eilat. Now, with a separate Tourism Ministry, less money is available. The infrastructure for the first hotels is already there; but with additional hotels going up, the accompanying problems of roads, sewage, space in the marina and beach facilities are again being felt.

And, adds Tagger, there are other problems. The Saudis are building a giant resort complex at Yanbo, just 150 km. south of Eilat, which could mean heavy competition. There is no bus service linking one beach area to another and Egged has refused to take on the route, claiming it is uneconomical.

But as for the dearth of tourists, the situation is not as black as it may seem now. "Just wait for the first snow in Europe," he says.

Meanwhile, at the Sonesta, these problems seem far away. A young girl, just off the kibbutz, serves coffee to an elderly French tourist. She spills some on the saucer and looks at him with a twinkle in the eye.

"I'm sorry," she says.

"*Formidable*," he replies. □

No longer a dirty word

'Aliya' has become a more acceptable concept in Reform circles in America, despite discrimination against Reform activities in Israel. YOSEF GOELL reports.

"THE LINK with Israel is very important in sensitizing our children Jewishly." Thus Rabbi Alexander Schindler, president of the Union of American Hebrew Congregations, from whom I tried to learn the background and motivations behind the intensified identification with Israel of the American Reform movement that I had witnessed at Camp Kutz, the movement's youth summer camp at Warwick, New York.

"Sensitizing our children Jewishly" has become a major problem for parents who care about their children growing up and remaining Jewish, and for the various organizations and religious streams into which American Jewry is divided. The problem is possibly most acute for the Reform, for they have long been the closest of all trends to total assimilation. With a 50 per cent rate of non-affiliation with any Jewish organization or synagogue and a 50 per cent plus rate of intermarriage, it is clear that the Reform stream is the one that is the most involved with those Jews who find themselves in confrontation with the question of to be, or cease to be, a Jew.

In Reform's none-too-impressive armoury of weapons for its fight against assimilation, the link with Israel would seem to loom large. The religion that Reform has to offer its younger generation seemed to me to be very weak. True, I was impressed with the ease and joy with which the All-American boys and girls, Jewish sub-species, at Camp Kutz, participated in the thrice weekly services. I have serious doubts, however, whether what works in a summer camp can be transferred to adult life in mixed communities.

BEFORE TURNING to the Israel connection, there is one other area that should be considered as a possible attraction for keeping Jewish kids Jewish: the traditional Jewish concern for an involvement in issues of social justice.

With so many Jews being in the forefront of the various American struggles on issues of social justice, including such inanities as the American Civil Liberties Union's fight to back the right of virulent neo-Nazis to demonstrate publicly in the streets of America, and in view of the personal involvement of so many Reform rabbis in such causes, one would expect young Jews to react positively to such expressions of Jewish political culture.

The general impression I gleaned from conversations at Camp Kutz is that Jewish university students who are sensitive to such issues do not credit their Jewish backgrounds for the fact that they grew up with such sensibilities, as opposed to the "couldn't care less" attitude that is so characteristic of the mainstream of non-Jewish students in America's universities.

NOW TO the Israel connection. Israel is something that turns on quite a number of Jewish kids. Partly for the reason that Israel seems to them to exemplify a Jewish community that seems to embody so many of the goyish, non-Jewish attributes that they are so envious of in America. And then some.

I was at Camp Kutz during the long weeks of the Israeli military presence in Beirut, and of the less than flattering reporting of that presence on American television. To be sure there were a few counsellors who were bothered by the moral aspects of that operation that bothered many Israelis and some American Jews. But by and large the body of campers were extremely supportive of Israel, resentful of the obvious double standard in the media treatment of Israel and sorrowful over every single Israeli casualty reported.

One of the courses I taught at the camp was a basic course in Israeli politics. At the end of the course, the class put on an evening performance whose purpose was to teach the entire camp the rudiments of our very strange and complex political system. We did it with two skits, one portraying a typical polling booth with voters being interviewed as to how they had voted and why, and the other on Menachem Begin conducting coalition negotiations.

The campers were then asked to step up to the polls and vote, choosing between seven Israeli parties. Of the votes cast, 45 were for the Likud, 32 for Labour, eight for Shulamit Aloni and nine for Agudat.

Rabbi Schindler told me later that this was a fair expression of the relatively conservative political attitudes of their parents. Begin and his government, he said, enjoyed much broader and more profound political support among the masses of Jews, including Reform Jews, than one would think from listening to the institutional leadership which tends to be much more liberal, and Labour Party and dovishly oriented.

In the grand plan for the Israel connection, Camp Kutz and the other eight regional camps are supposed to serve as the first stage, whetting the kids' appetite for things Israeli, the songs, dances and history. By the time they are ready to graduate to being counsellors, they should also be ready to participate in the various Reform programmes in Israel. While aliya seems no longer to be a dirty word in Reform circles, it is not viewed as the sole, or even the major goal of the Israel connection. Returning to the U.S. after an intensive exposure to Israel for the purpose of being a better and more committed lifelong Jew is seen as being at least as important.

There is a plethora of such Israel-based programmes. For high-school youngsters there are the National Federation of Temple Youth (NFTY) tours. These include six to eight week packages that stress either touring the country; working on a kibbutz; participating in an archeological dig; or the "mitzva corps," which combines touring with work in a development town on such projects as planning day-camp activities and building playgrounds. This latter programme is now centred on the northern Negev town of Sderot.

THERE IS also an eight-week *ulpan* at the Ben Shemen youth village, which can either be taken separately or be considered the first stage of a six-month exchange programme called the Eisendrath International Exchange. For those taking this latter programme, the ulpan period is followed by "adoption" into Israeli families in towns, development towns, kibbutzim or moshavim. The participants go to Israeli high schools with their adoptive brothers and sisters.

Several of the faculty members and counsellors at Camp Kutz were graduates of this exchange programme and I cannot speak highly enough of the favourable impact it had on their connection with Israel, and in some cases on their plans to make aliya.

In addition, there are programmes for staying at Kibbutz Tzor'a in the Jerusalem Corridor and studying for 33 college credits at the movement's Hebrew Union College in Jerusalem. There are many other combinations, including those which centre in stays at the first Reform kibbutz, Yahel in the Arava.

Capping it all is the Hebrew Union College and the mandatory year which all rabbinic and Jewish education students at the HUC's in the U.S. have to spend in Jerusalem.

One of the problems with all these programmes is their cost. The shorter ones cost $2,200-$2,600 and the longer ones as much as $3,600. In the present American economic situation this is a considerable sum of money for most families. Some temples are prepared to give a partial subsidy. The director of Camp Kutz, Rabbi Allan Smith, is aiming at sending 1,500 youngsters to Israel on such programmes next summer. But the cost will be an important factor in determining whether or not that goal is reached. What is certain is that such direct experiences in Israel itself by far outweigh whatever Israel-oriented programmes are devised in the U.S. from the point of view of implanting the idea in the youngsters' mind of eventually coming to live, or at least to study, in Israel. This should of course be the point at which the question of Jewish Agency help should enter. But that brings up the whole can of worms of the Reform movement's involvement in Zionist politics, of which more below.

EFFORTS ARE undoubtedly being made to interest NFTY youngsters in aliya. These are primarily within the domain of the Israeli *shlihim*. At present there are three such representatives of the Ihud kibbutz movement in the U.S.: Haim Sharett, the central *shaliah* of the Reform movement; Oren Sela, himself a former American *oleh*, in Los Angeles, and Zvika Halavi in Miami Beach.

The activities of the *shlihim* are concentrated largely on the mobilizing of new members for Gar'in Arava. This was the group from which Yahel's settlers came, and which is now providing the core for the Reform movement's second kibbutz, Lotan.

One of the difficulties for the *shlihim* is the time it takes for them to adjust to the reality of America, and of teenage America at that, if they come from a totally different background. Haim Sharett estimates that it takes about a year to learn the ropes. He considers spending just another year on *shlihut* a waste of the heavy investment made in training the *shaliah* and thinks that three years should be the normal stint. But it is hard to find qualified Israelis who would be willing to spend that much time away from home. An alternative, of course, would be picking *shlihim* only from among former Americans or other English-speaking *olim*.

RABBI SCHINDLER, whose two children studied at the Kfar Blum high school last year, including the period of Katyusha attacks and the first weeks of the war in Lebanon, is the one who is charged with carrying on the fight for fuller recognition of the Reform movement's Israeli involvement on the part of governmental and Jewish Agency institutions in this country.

"We have 30,000 kids in our Temple Youth Group movement and we got only two *shlihim* from the Agency. The other 10 Zionist youth movements in the U.S., who have fewer members all told have 14 *shlihim*. This is but one example of the destructive aspects of the party key principle that has ruled Israeli political and institutional life for as long as any one can remember."

Schindler and the Reform movement, and its Zionist wing, ARZA — Association of Reform Zionists of America — are caught in a Catch-22 situation. Criticism of official, Orthodox-inspired discrimination against Reform activities in Israel often elicits the response that if there were more reform *olim*, they would eventually have enough political clout to win their fight for recognition and for a bigger chunk of the Zionist pie and the goodies distributed by the Agency.

At the same time, the existing discrimination and the disproportionate under-allocation of budgets and manpower to Reform youth activities tends to put a serious crimp in those very activities that could be expected to bring more Reform *olim*.

AT PRESENT, the fight is centred on the representation of ARZA at the forthcoming World Zionist Congress. Most of the Zionist parties in the U.S. would prefer abolishing the elections to the Congress and divvying up the seats coming to the American delegation in accordance with the results of the previous elections four years ago. This, of course, would leave ARZA out in the cold in view of the fact that it is the newest addition to the American Zionist scene. Holding elections and taking the chance that ARZA would become a major factor in the Zionist political world could bring about a major change in the division of power in the Jewish Agency, and in the distribution of its budgets.

Schindler pointed out that over 70,000 persons have formally affiliated with ARZA and that the Reform movement's one million members in the U.S. and an addition al 200,000 worldwide were a great potential for further growth. But such a potential could also threaten an internal earthquake in the moribund World Zionist movement.

One of the problems that can easily be predicted is the Reform's obvious preference for a coalition with Labour rather than with the Likud in the Jewish Agency, although Schindler was too savvy to even whisper this.

This is the political can of worms. The important thing to keep one's eye on however is the growing Israel connection of the Reform rank and file and of the rabbis actually doing the job in the field.

It is a heartening development. But it is still too early to hazard a guess as to whether or not it is a development that has come too late in the context of the rapid rate of assimilation and Jewish disappearance. □

This is the second of two articles.

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The ethics of persuasion

ESTHER HECHT investigates the controversial methods adopted by a Health Ministry adviser who is totally against abortion.

Focus at 18 weeks, photographed by Lennart Nilsson

"CONSIDER this family history," says Dr. Haim Sadan, adviser to Health Minister Eliezer Shostak, in a private interview. "The father has syphilis, the mother has TB, and the couple already have four children. The first was born blind and the second died. The third was born deaf and the fourth has TB. The mother is pregnant. Should she have an abortion?

"If your answer is 'yes,' you have just murdered Beethoven. The same is true for Eugene O'Neill and Winston Churchill." He clinches his argument with, "I'm willing to live with a few retarded people if we also have a few Beethovens and Einsteins."

Sadan, who holds a Ph.D. in economics and public policy, immigrated to Israel from the U.S. 10 years ago. Three years ago he became active in the anti-abortion movement. Last March he was appointed by Agudat Yisrael to be the health minister's adviser on demography, "the most important aspect of which is abortion," Sadan explains.

One of the Agudu's conditions for joining the Likud coalition was repeal of the fifth section in the abortion law, which permitted abortion for social reasons.

"I am not trying to change the law," insists Sadan. "But I am trying to convince the health minister and the top brass in the Health Ministry that it is against nature to terminate a pregnancy," he said in a recent TV interview. Apparently he is succeeding.

In a Knesset debate last week, Health Minister Shostak declared that the ministry is making every effort to prevent the fourth legitimate reason for abortion — the mother's health — from being stretched to replace the repealed social clause.

On the same day, however, the health minister announced that the views of his paid adviser are Sadan's own, and not those of the ministry.

The announcement came in response to a public outcry by members of the Knesset, Na'amat, the Social Workers' Association and other organizations who fear the means by which Sadan seeks to impose his personal views on the entire population.

"I am not telling people what to do," maintains Sadan. "But when addressing the issue of abortion, we must base ourselves on religion, science and hard evidence. I simply want women to be educated on the subject."

HIS METHOD of educating women is to show them a slide presentation prepared by American gynecologists at the University of Cincinnati, with Hebrew narration spoken by Daniel Pe'er.

"Every woman applying to an abortion committee should be shown these slides; so should every boy and girl before they enter the army," says Sadan. "In a Jewish nation, the Jewish point of view should be brought out."

The Jewish point of view on abortion is conspicuously absent as the narrator staunchly defends the rights of a limited group of citizens: unborn fetuses. This argument — like many others in the presentation — has a distinctly non-Jewish orientation.

Rabbi David Feldman, in his book *Marital Relations, Birth Control, and Abortion in Jewish Law*, states: "The rabbinic position is grounded in the mother's welfare, not at all in 'title to life' of an unborn fetus."

The most important point of the slide presentation is that abortion, at any point following conception, is murder. In Jewish law, Feldman explains, feticide is not homicide, for th fetus in the womb is not a person *(nefesh)* until it is born. Even the strictest Jewish view, that of the late Chief Rabbi Issar Unterman, is that abortion is not actual homicide, though it is "akin to homicide."

The slides include several enlargements of dismembered fetuses, the products of abortion. Yet the Mishna *requires* dismemberment of the fetus to save the life of the mother. *(Oholot 7.6)*

Saving the mother's life is not the only justification for abortion in Jewish law. As Feldman explains, it would allow an abortion if there is a fear that a child will be born with a severe defect "on the grounds that the possibility is causing severe *anguish to the mother.*"

PROFESSOR Zvi Palti, chairman of the Family Planning Association, head of an abortion committee and chairman of obstetrics and gynecology at Hadassah Hospital, Mount Scopus, recounts: "A rabbinical court in Jerusalem granted permission for an abortion to a woman in the sixth month of pregnancy, whose fetus had been diagnosed as having Tay-Sachs disease. The grounds for the permission were not the fact of the illness itself, but the anguish of the mother in bringing into the world an infant that would surely die in early childhood."

Sadan's slides are totally indifferent to the mother's well-being, except with regard to her future ability to bear children. Rabbi Feldman, on the other hand, emphasizes that the humane compassion of the rabbis for the mother's welfare moved them to be guided by the principle, "Her pain comes first."

What is the mother's pain to Dr. Sadan? "It is irrelevant," he maintains. "Whether the mother will be happy or unhappy — this is the nomenclature of a society based on relativism. We need absolute values. And we need facts."

The slides include many "facts" regarding the dangers inherent in abortion, without differentiating between legal and illegal abortions. It is, however, generally recognized that legalizing abortion is one of the ways of minimizing the risks.

"There is no difference in the risks," insists Sadan. "But if the woman gives birth, body damage will be avoided. There is no risk in having a child. Her health is more at stake if she has an abortion than if she gives birth."

In a recent TV interview Sadan claimed, "Thirty-five per cent of the Israeli women who have abortions become infertile as a result."

But according to Prof. Susan Harlap, of the medical ecology department at the Hadassah-Hebrew University's School of Public Health, there are no reliable statistics on this, and the two available studies on the subject indicate an infertility rate of only 1 per cent.

However, she says, reliable statistics on legal abortions are available from the U.S. A follow-up of 73,000 women after the change in the abortion law in the 1970s showed that even an abortion in the 20th week of pregnancy was less risky than childbirth.

"If we compare abortion in the first trimester of pregnancy with childbirth, the chance of dying, and the chance of a serious complication, is 10 times higher in childbirth," she adds.

Sadan's slides claim that the risk of infection in abortion is 25 per cent. Harlap puts it at less than 2 per cent.

CLOSEUPS of disfigured and dismembered fetuses, the products of abortion, are another means of swaying the viewer of the slides.

"This use of visual images is unethical," says Dr. David Heyd, lecturer in philosophy at the Hebrew University and an expert on medical ethics. "One could produce equally revolting slides of any therapeutic operation, such as cardiac surgery, and use them as effectively in arguing against such surgery."

After emphasizing repeatedly that abortion at any stage of pregnancy is murder, the slide narration describes the direct path from abortion to genocide in Nazi Germany.

The final two slides, which are juxtaposed several times, show a pile of aborted fetuses, on their way to the hospital crematorium, and a pile of concentration camp corpses, on their way to the crematorium. "The people who prepared the slides ended the presentation this way in order to infuriate the leaders of the pro-abortion movement in the U.S., who happen to be Jews," explains Sadan.

Can viewing these slides change a woman's mind about abortion?

"No," says Raya Rettig, secretary-general of the Social Workers' Association, whom Sadan calls the arch-advocate of abortion. "A pregnant woman who wants to have an abortion will find a way to have one, but after seeing these slides she will be filled with guilt."

SADAN SAYS that his anti-abortion fervour derives from his concern with the future of the Jewish people.

"The 600,000 abortions that have been performed since the founding of the state have sadly depleted our numbers; we could have had 20 more divisions in the army today.

"There was a steady rise in births until 1978, but when the abortion law was liberalized the number of Jewish births dropped drastically. All the women who wouldn't have an abortion before because it was illegal now ran out to have an abortion."

The absolute number of births did indeed drop in 1978, but Harlap has a different explanation for it. She points out that the steady rise of births after 1967 was a result of the end of the recession and the great increase in immigration following the Six Day War. There was a population bulge of young people, but by 1978 they had finished having children.

The number of births depends not only on the number of women of childbearing age in the population, but also on their tendency to have children, explains Harlap.

Sadan, in an interview with *La'isha*, condemned Ashkenazi women for preferring their own comfort to having a large family, and praised Sephardi women who, he claims, have large families because they respect life.

The facts, however, are that "the average number of children among women of Asian and African origin *dropped* from 5.68 in 1955 to 3.05 in 1979, whereas there has been virtually no change (2.63 in 1955 and 2.67 in 1979) among women of European origin," says Harlap. "Except for a religious minority, no one is now having very large families." And if, as Sadan claims, the majority of women having abortions are middle-class Ashkenazi women, then changes in the abortion law have had no effect whatsoever on their tendency to have children.

WHY DO so many women choose to have abortions? Social workers are largely to blame "because they don't want to deal with the outcome if the women don't have abortions," says Sadan.

Raya Rettig retorts: "Sadan's accusation stems from ignorance of what social workers actually do. We relate to each woman who turns to us as an individual. Together we weigh the cost — in human terms — of every available alternative, and together we choose the alternative with the lowest cost. Social workers are neither for nor against abortion, but see it as a means, sometimes the only means, of solving a human problem."

If women were offered other solutions to their problem, says Sadan, they would not choose abortion.

"For example, if the pregnant woman is a young girl, her parents can bring up the child as their own, and the girl can carry on her life. Another possibility is for the girl to give up the child, and thus bring joy into the lives of one of the 5,000 couples who wait eight years to adopt a child."

"We are not running a market," says Aviva Leon, director of Adoption Services and Services for Unwed Mothers, in answer to Sadan's modest proposal. "And the facts are that 1,400 couples are registered and the wait is four years."

PERHAPS the question to be asked is how so many unwanted pregnancies — 600,000 since 1948, according to Sadan — have occurred in Israel.

"Women have a subconscious urge to get pregnant, to prove their femininity," he says, "or — if they have had an abortion — to prove to themselves that they are still fertile. It's not a matter of contraceptive failure. It's like automobile accidents. I believe people subconsciously want them to happen."

Dr. Dov Tamir, director of Jerusalem Municipality's public health services, has a different view. "At least some of the pregnancies result from contraceptive failure, since even the most foolproof methods, like the IUD, have a certain failure rate. If 50,000 women have IUDs, each year 1,000 of them will have an unplanned pregnancy."

Prof. Palti has yet another view. "The problem is not mainly one of contraceptive failure, but of sex education failure. Coitus interruptus is still the most widely used contraceptive method in Israel — and it is notoriously unreliable."

Is there some way the number of abortions in Israel could be reduced? "The aim of the Family Planning Association," says Palti, is to explain to young couples that they should have as many children as they want and are able to care for — *when* they want them. If we can achieve this aim, there will be fewer abortions."

"Women might have more children and fewer abortions if better child-care facilities were available for working mothers," says Dr. Nitza Sturman-Yona, a pediatrician and mother of three teenagers. "I would have had more children if I had been assured they would be well cared for while I went to work."

Dr. Sadan is right about at least one thing: abortion is not something to be taken lightly, either by an individual or by a nation. However, by appealing to use intimidation in the guise of education and adopting a viewpoint that is foreign to Judaism, he is not likely to help solve the problem. □

THIS WEEK'S EVENTS

THE TEL AVIV MUSEUM

27 SHAUL HAMELECH BLVD. TEL. 257361

13.18.11

CLOSING EXHIBITION

THE TWENTIES IN ISRAELI ART (CLOSING SATURDAY, 13.11, at 10.00 p.m.)

The Zacks Hall will be closed from Sunday, 14.11, for the installation of the Gottlieb Exhibition.

CONTINUING EXHIBITIONS

CITY AND ART

The Berlin Secession at the Turn of the Century.

Prints and Drawings from the Collection of the Tel Aviv Museum.

An Exhibition dedicated to the late Dr. Karl Schwarz

DIZENGOFF HOUSE

A Documentary Exhibition on the Founding of the Tel Aviv Museum.

COLLECTIONS

ISRAELI ART 1960-1980

A selection from the Museum Collection. Also shown are acquisitions of the past year

SEVENTEENTH-CENTURY DUTCH AND FLEMISH PAINTING

EIGHTEENTH-CENTURY ITALIAN PAINTING

IMPRESSIONISM AND POST-IMPRESSIONISM, TWENTIETH-CENTURY ART IN EUROPE AND THE UNITED STATES

ARCHIPENKO: EARLY WORKS 1910-1921

SPECIAL EXHIBIT

DAVID BOMBERG (1890-1957)

Five works recently presented to the museum by Gloria and Frank Green, London.

NEW EXHIBITION (OPENING 24.11)

ADOLPH GOTTLIEB (1903-1974) — A RETROSPECTIVE

The most comprehensive retrospective which has taken place until this day of the works of the famous American painter, Adolph Gottlieb, a pioneer of Abstract Expressionism. In the exhibition 120 works, including large scale paintings, prints and sculptures. The exhibition is circulated under the auspices of the Adolph and Esther Gottlieb Foundation, New York.

MUSIC (ISRAEL DISCOUNT BANK)

CELLO RECITAL — SHMUEL MAGEN, with Zohar Neiman, piano. Programme: works by Mendelssohn, Chopin, Shostakovich and Fauré. Saturday, 13.11, at 8.30 p.m

THE SOUND OF CHOIRS — THE SCHOLARS (England). In cooperation with the Cameron Singers English and Italian madrigals, music from the Court of Henry VIII. In cooperation with the British Council. First in series, Tuesday, 16.11, at 8.30 p.m. (All tickets sold out).

THE SOUND OF CHOIRS — THE SCHOLARS (England)

Second in series. Wednesday, 17.11, at 8.30 p.m. Few subscriptions for the second series still available.

THEATRE

'BRURIA'. A play portraying the life of Bruria, the only woman mentioned in the Talmud with the reverence otherwise accorded to the rabbis. Performed by the Jerusalem Drama Workshop, 2nd prize winner at the Acre Festival of Alternative Theatre. (In Hebrew) Saturday, 13.11, at 9.00 p.m.

'MOLLY BLOOM' from Ulysses by James Joyce (Penelope chapter)

Joanna Peled's adaptation and performance with the participation of Zipora Peled. In English and Hebrew. Translation: Chanan Zass; Set and slides: Chirine El-Khadem. Thursday, 18.11, at 9.00 p.m

CINEMA

SATURDAY TEATIME FAMILY SCREENING

THE HIDEAWAY (U.S.A., in colour, 105 min., English with Hebrew subtitles). The adventures of a brother and sister who run away from home to the Metropolitan Museum in New York, and their encounter with an art collector (Ingrid Bergman). Saturday, 13.11, at 5.30 p.m.

REGULARLY (10th week)

BYE BYE BRAZIL (Brazil, 1980, 110 min., in colour, Portuguese with Hebrew and English subtitles). The unique mixture of magic and subdued sadness in 'modern' Brazil, as reflected in the story of a band of wandering musicians. Daily at 4.30, 7.15, 9.30 p.m.

Saturday at 7.15, 9.30 p.m.

PROGRAMMES FOR CHILDREN

THEATRE (In Hebrew)

ORDINARY PEOPLE, 'Story of the Bean' a Moroccan folk tale, 'The Fisherman and his Wife' — by the Grimm brothers. For children aged 5-9. Tuesday, 16.11, at 4.00 p.m.

THE KING AND THE MOON, 'The Cow Jumped Over the Moon' and 'The King Rascal' from 'Mary Poppins'. In cooperation with the 'Kav' Group and 'HaKaron' Theatre. For children aged 5-9. Tuesday, 16.11, at 5.00 p.m.

AFTERNOON ADVENTURE FOR CHILDREN (at 4.00 p.m.)

Full Form, Empty Form, Gallery Games and Workshops. For children aged 4-8 accompanied by adult on Sunday, Tuesday and Thursday. For 1st-2nd graders on Monday. For 3rd-4th graders on Wednesday. Number of participants is limited. Tickets in advance at the museum box office.

VISITING HOURS: Sat. 10 a.m.-2 p.m., 7-10 p.m.; Sun.-Thurs 10 a.m.-10 p.m. Friday closed.

Box Office: Sun.-Thurs. 10 a.m.-10 p.m.; Friday 10 a.m.-1 p.m.; Sat. 7-10 p.m. Art Library: Sun., Mon., Wed., 10 a.m.-4 p.m.; Tue., Thurs. 10 a.m.-1 p.m., 4-8 p.m. The Graphics Study Room: Mon., Tue., Wed., 10 a.m.-1 p.m., or by appointment. Circulating Exhibits (reproductions) Sun.-Thurs. 10 a.m.-1 p.m.; Tues 10 a.m.-1 p.m., 4-7 p.m.

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Guided Tour at the Exhibition (In Hebrew), Saturday, 13.11, at 11 a.m.

Tours for Organised Groups, by appointment. Tel 299750.

Puppetry — working corners for children. Sun.-Thurs. 5-7 p.m.

Video Films on Theatre Puppets. Sun.-Thurs. 5.-7.30 p.m.

CHILDREN'S THEATRE

HAMASSA EL HA-I ULAY (In Hebrew), by Miriam Yalan-Stekelis. Presented by Te'atron Bimama. Direction: Bilha Mass. For children aged 4-7. Tuesday, 16.11, at 4.30 p.m.

CINEMA

ANIMATED PUPPETS. A selection of films edited and presented by Zvika Oren. Thursday, 18.11, at 6.00 p.m.

Courses For Children and Youth

By public demand additional courses in painting are opening for 1st-3rd and 5th-6th graders. A few vacancies left in the drama course for 7th-9th graders, and the communications course for 6th-8th graders.

Courses for Adults

Registration for the various courses Sun.-Thurs. 9.00-12.00 noon; 4.00-8.00 p.m.

Visiting Hours: Sun.-Thurs., 9 a.m.-1 p.m., 5-8 p.m. Saturday 10 a.m.-2 p.m. Friday Closed.

HAIFA MUSEUM

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★ Saturday, November 13, 1982, 8.30 p.m.
Alternative Theatre: "Molly Bloom", from "Ulysses" by James Joyce. Joana Peled's adaptation and performance with the participation of Zipora Peled. (English and some Hebrew).

★ Sunday, November 14, 1982 at 8.30 p.m.
Dan Gottfried — playing and demonstrating jazz improvisations with audience participation. Second "Jazzmanie" evening.

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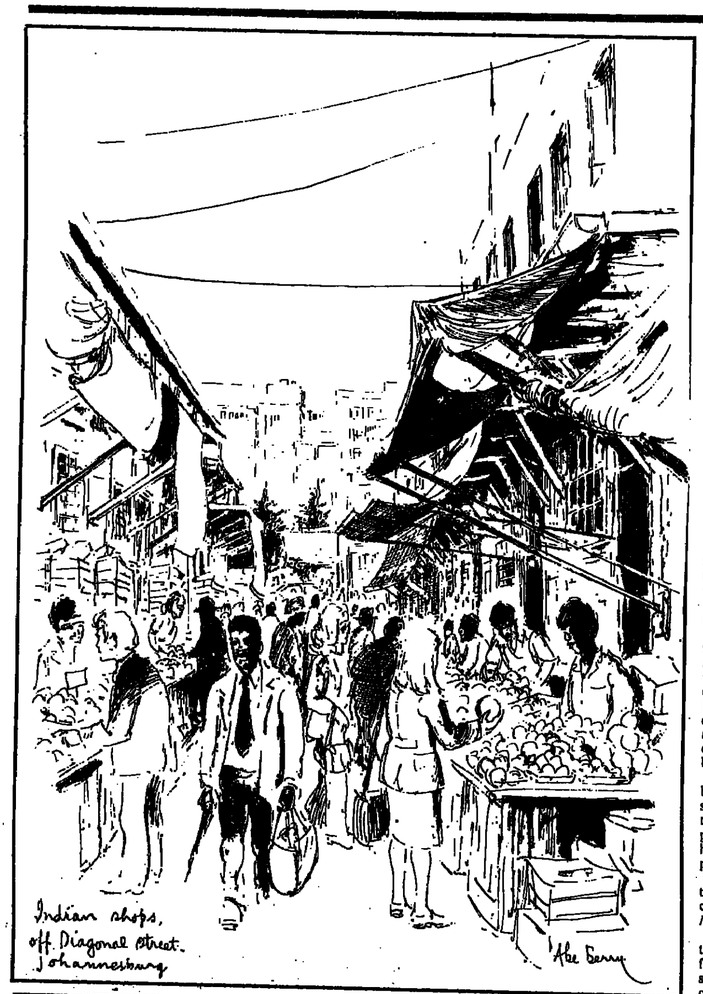


BITE OF THE BERRY

PHILIP GILLON interviews ABE BERRY, a cartoonist whose attacks on apartheid have become a feature of daily life in South Africa.

ABE BERRY came breezing into Jerusalem last week, sketch-book under arm, all set to produce some sardonic cartoons about Israeli life and politics. I had not seen Abe and his wife Dina since we ate a last sentimental dinner a short while before I left Johannesburg for Israel early in 1951. We had worked closely together for 18 months as volunteers producing the *S.A. Jewish Frontier*, the publication of the South African Zionist Socialist Party: myself doing the editing and most of the writing, Abe contributing the cartoons.

The *Jewish Frontier* fought the good fight for liberty and liberalism on many fronts. We fervently supported David Ben-Gurion and Mapai against the right wing in Israel. I remember how horrified we were by a split in the Israeli Labour movement. We sent three delegates to a Labour congress with a mandate to tell our quarrelsome brothers sternly, in the name of the S.A. Zionist Socialist Party, that they should kiss and make friends. We also entrusted our delegates with an alternative mandate to find out what the split was about, so that they could explain it to us. They failed in both missions.

Abe and I also attacked the Revisionists in South Africa ferociously, Abe using his pen, I my typewriter. Revisionism was strong among South African Jews, although it was not yet as powerful as it was to become later.

I emigrated to Israel and Abe went on to become one of South Africa's foremost cartoonists, flaying apartheid with savage satire. His daily strip in the *Star*, "Day by Day," has been running for years: it depicts life in the black ghettos, and provides a biting commentary on what it is like to live inside a black skin in South Africa.

Generally, the strip shows two blacks talking to each other about such horrors as the Immorality Act, the colour classification system, police raids, the so-called homelands, the slings and arrows of petty apartheid.

He also does a large editorial cartoon in the *Star* as well as regular cartoons for the Pietermaritzburg *Natal Witness*.

Punch commissions him from time to time to do special cartoon features on the South African scene. He must be one of the few cartoonists who has had a three page feature in one issue of the magazine. "But perhaps the greatest compliment I ever received was from a white cartoonist working for the *Rhodesia Herald*. When we met, he was astonished to find that I was white. He had assumed from my cartoons that I was black."

A book of his cartoons, *Abe Berry's South Africa and How It Works*, was a sellout.

In his spare time he paints watercolours, most of them depicting the beauty of South African scenery. Some of his work has been acquired by the Africana Museum. He has won several international awards for his cartoons. A Swedish television team made a feature film about him and his work.

"It is not so easy being a cartoonist in South Africa," says Abe. "There are more than a hundred laws governing the press. Security is a very sensitive area. Yet I must admit that the government does not censor the daily papers: I have never had a cartoon axed through censorship.

"The pro-government press has called me 'a venomous adversary,' yet some of my cartoons are republished in the *South African Digest* that is sent abroad.

"During the last elections, the state-controlled TV asked a number of cartoonists to comment on our roles during an election period. I said my function was to criticize the ruling power as strongly as possible. Nothing was cut. Some cabinet ministers have expressed admiration for my work. South Africa is full of paradoxes."

Berry never works to order, and cannot execute other people's ideas. He produces several possibilities for the *Star*: they choose what they like best, and he goes ahead and draws. The paper never censors his work.

"Long ago I decided to apply the maxims of Osbert Lancaster, one of the world's great cartoonists, which I learnt by heart. He said: 'It is not the cartoonist's job to wave flags and cheer as the procession passes. His allotted task is to point out that the emperor is stark naked, and, given the immensity of human folly, it is hardly likely that his role will ever become redundant.'"

He also quotes with approval a description of the cartoonist's function applied to Vicky: to goad, to infuriate, to provoke and to amuse.

"Cartoons, of course, have to be

POST PULLOUT GUIDE

The Poster

MUSIC

All programmes start at 9.30 p.m. unless otherwise stated.

Jerusalem

HOMAGE TO JOAQUIN RODRIGO — The Spanish composer will open the concert and play his works. (Israel Museum, Wednesday)

YUVAL TRIO — Mozart: Trio in E Major; Beethoven: Trio in E flat Major, op.70, no.2 Brahms: Trio in D Major, op.8. (YMCA, Sunday)

INTERNATIONAL WOMEN'S CHORALE — MARYANN MENDENHALL — Anton Maller, Maryann Mendenhall, conductors. Works by Haydn, Pergolesi, Mendelssohn, Faure, Brahms and others. (YMCA, Monday)

NOON CONCERT — Sonya Monosoff, Baroque violin, Shimon Ruchmann, harpsichord, play works by Bach and Handel. (Hebrew University, Mt. Scopus, Rosenblum Auditorium, Monday at 1.30 p.m.)

NETANYA ORCHESTRA — Samuel Lewis, conductor. "An Evening in Vienna." Works by Suppe, Schubert, Haydn, Strauss, Stolz. (YMCA, Tuesday)

MUSICAL EVENT AT THE ACADEMY — Alex Ya'akobovitz plays marimba and explains percussion music. (Hillel House, 4 Balfour, Wednesday)

ORGAN RECITAL — Elizabeth Roloff plays works by Bach, Buxtehude and Reger. (Redeemer's Church, Old City, Thursday)

Tel Aviv area

PIANO RECITAL — Rami Bar-Niv plays works by Mozart, Mendelssohn, Gershwin, and Bar-Niv. (Ramat Hasharon, Yuval, 51 Ussishkin, tonight)

INTERNATIONAL WOMEN'S CHOIR — Details as for Jerusalem. (Tzavta, 30 Ibn Gvirol, today at 3; Jaffa, Immanuel Church, Bar Hoffman St., tomorrow)

CELLO AND PIANO RECITAL — Emanuel Graber and Michael Bogualavsky play works by Haydn, Beethoven and Schumann. (Tzavta, tomorrow at 11.11 a.m.)

WIND QUINTET — Yehiam Peled, flute, Shmuel Ahiezer, clarinet, Noga Gefen, bassoon, Jane Kaufman, oboe, Ya'acov Kling, horn. Works by Beethoven and others. (Yuval, tomorrow)

ISRAEL CHAMBER ORCHESTRA — Nicholas Kraemer, conductor, Cillo Grossmeyer, soparano. Bach: Cantata no.209; Tippet: Fantasia on a theme of Corelli; Boyce: Symphony no.5 in D Major; Haydn: Symphony no.44. (Tel Aviv Museum, Monday)

ISRAEL PHILHARMONIC ORCHESTRA — Giuseppe Sinopoli, conductor, Cristina Ortiz, piano. Works by Mozart and Mahler. (Mann Auditorium, tomorrow, Sunday and Monday)

CELLO RECITAL — Shmuel Magen and Zohar Ne'eman, piano, play works by Mendelssohn, Chopin, Shostakovitch, Faure. (Tel Aviv Museum, tomorrow)

THE SOUND OF CHOIRS — The Scholars in a programme of English and Italian madrigals and music from the court of Henry VIII. (Tel Aviv Museum, Tuesday)

JERUSALEM SYMPHONY ORCHESTRA — Doron Salomon, conductor, Irena Kaganovsky, harp. Milhaud: Le Boeuf sur le Toit, Debussy: Danse Sacre et Danse Profane for harp and orchestra; Noam Sheriff: Music for woodwinds, trombone, piano and bass; Tchaikovsky: Francesca da Rimini. (Kfar Sava, Sunday)

VIOLIN AND PIANO RECITAL — Michael Ivyker and Nina Lipniatzki play works by Mozart, Dvorak, Paganini. (Yuval, Tuesday)

YUVAL TRIO — Beethoven: Trio in G Major, op.1, no.2; Schubert: Trio in B Flat Major, no 1, op.99; Brahms: Trio in C Major, op.8. (Beit Ariela, 25 Shaul Hamoleech, Wednesday)

Haifa

THE SOUND OF CHOIRS — Details as for Tel Aviv. (Beit Harofe, tomorrow)

ISRAEL PHILHARMONIC ORCHESTRA — Pedro Calderon, conductor, Cho-Liang Lin, violin. Glinattera Jubilium; Prokofiev: Violin concerto no.1; Haydn: Violin Concerto no 1; Respighi: Feste Romane. (Auditorium, Tuesday, Wednesday and Thursday)

Other towns

ISRAEL CHAMBER ORCHESTRA — Details as for Tel Aviv. (Ouah Ezion, tomorrow)

THE SOUND OF CHOIRS — Details as for Tel Aviv. (Beersheba, Conservatoire, Monday)

Joanna Peled in "Molly Bloom," a monologue from the last chapter of James Joyce's "Ulysses."

THEATRE

All programmes are in Hebrew unless otherwise stated.

Jerusalem

CHILDREN OF A LESSER GOD — By Mark Medoff, with Yehoram Gaon, Yona Rusnick and Ruth Geller. (Jerusalem Theatre, Monday at 8.30 p.m.)

A JEWISH SOUL — By Yehoshua Sobol. (Jerusalem Theatre, Sunday at 8.30 p.m.)

ILLUMINATUS — By Anton Wilson Robert Shea. Khan Theatre production, directed by Ken Campbell. (Khan, Tuesday, Wednesday and Thursday)

TZELEM TZEL — Presented by the Kokonar Theatre Group in conjunction with the exhibition "Here and Now" at the Israel Museum. (Israel Museum, tomorrow and Monday at 8.30 p.m.)

Tel Aviv area

BRURIA — By the Jerusalem Drama Workshop. (Tel Aviv Museum, tomorrow at 9 p.m.)

DIARY OF A MADMAN — By Gogol. Directed by Michael Klir. (Tzavta, 30 Ibn Gviirol, Sunday at 8 p.m.)

THE FALL — By Albert Camus. Translated, adapted by and starring Niko Nitai. (Jaffa, Hasimta, 8 Simtat Mazal Dagim, tomorrow at 9.30 p.m.)

A FLEA IN HER EAR — New Habimah production of George Feydeau's farce. (Habimah, Large Hall, tomorrow, Sunday and Monday)

GOOD — C.P. Taylor's play dealing with the power of rationalization by depicting the life of a "good" German intellectual sympathetic to the Jews, who becomes an SS officer. (Cameri, tomorrow at 7 and 9.45 p.m.)

THE GROCER'S SHOP — Hillel Mittelpunkt's portrayal of a family of petit bourgeois immigrants from Poland who keep a small grocery in Jaffa. Habimah production. (Habimah, Small Hall, tomorrow, Monday and Tuesday at 7 and 9.30 p.m.)

GROS CALIN — Emila Ajar's play about the individual's alienation in a consumer society. Translated and adapted by and starring Niko Nitai. (Jaffa, Hasimta, Monday at 9.30 p.m.)

INVITATION TO COFFEE — By Reuven Dotan. (Habimartef, tomorrow, Sunday and Monday at 8.30 p.m.)

THE IYAR CONNECTION — By Jonathan Gefen. Directed by Iizik Weingarten. (Beit Lessin, tonight at 9.30; Wednesday and Thursday at 8.30 p.m.)

A JEWISH SOUL — By Yehoshua Sobol. (Nahmani, tomorrow at 8.30 p.m.)

KING SOLOMON AND THE COBBLER — Israeli classic musical (Mann Auditorium, Tuesday at 8.30 p.m.; Wednesday at 7 and 9.30 p.m.).

THE LAST STRIPTEASE — Political satire by Yehoshua Sobol and Hillel Mittelpunkt. (Tzavta, tonight at 9.30)

LIKE A BULLET IN THE HEAD — Monodrama about marital betrayal, written by Miriam Keini. With Ilan Dar. (Tzavta, Sunday at 10 p.m.)

LITTLE INVASIONS — Tragic-comedy based on the works by Bacisav Havel and Pavel Kohut. Translated and adapted by Niko Nitai. (Hasimta, tonight at 10)

MEDEA — Habimah production based on the original Euripides play, the Seneca version and adaptation by Robinson Jeffers. (Habimah, Small Hall, Wednesday and Thursday at 8.30 p.m.)

MOLLY BLOOM — Joanna Peled and her mother Zipora in their version of "Molly Bloom," a monologue from the last chapter of James Joyce's "Ulysses." In English and Hebrew (Tel Aviv Museum, Thursday at 8.30 p.m.)

THE STORY OF A HORSE (Strider) — Play with music by Mark Rozovsky, based on a story by Tolstoy. Haifa Theatre production directed by Robert Kalfin. (Habimah, Large Hall, Tuesday, Wednesday, Thursday at 8.30 p.m.)

THEM — Explores Jewish Arab relationships. Directed by Joe Chaikin (Bat Yam, Tzavta, tonight at 9; Rehovot, Wix, tomorrow at 9 p.m.)

Haifa

BUBA — Hillel Mittelpunkt's play about a 17-year-old hitchhiker and a 40-year-old man, Buba. (Haifa, Municipal Theatre, tomorrow)

DIARY OF A MADMAN — (Municipal Theatre, tonight at 9.30)

GOOD — (Municipal Theatre, Sunday and Monday at 8.30 p.m.)

MOLLY BLOOM — (Haifa Museum, tomorrow)

Other towns

BATTERED WOMEN — Presented by the Theatre Group. Directed by Nola Chilton. Movement by Daniella Michaeli. (Or Akiva, tonight at 8.30)

DIARY OF A MADMAN — (Kiryat Haim tomorrow at 9 p.m.)

A JEWISH SOUL (Beit She'an, Wednesday)

JUNO AND THE PEACOCK — Sean O'Casey's critical scrutiny of the Irish. Beersheba Theatre production. (Beersheba, tomorrow through Thursday at 8.30 p.m.)

STORY OF A HORSE — (Kiryat Gat, Monday at 9 p.m.)

THEM — (Gan Shmuel, Sunday at 9 p.m.)

FOR CHILDREN AND YOUTH

Jerusalem

I CAN DO THIS TOO — Creative theatre for children aged 5-10 and their parents. (Israel Museum, Tuesday at 4 p.m.)

THE JERUSALEM BIBLICAL ZOO — Guided tours in English and Hebrew. Adults also welcome. (Biblical Zoo, Sunday and Wednesday at 2 p.m.)

PETER AND THE WOLF — Children's opera, music by Prokofiev. For ages 5-12. (YMCA, Monday at 4 p.m.)

Tel Aviv area

THE KING AND THE MOON — Stories for children of 3-9. (Tel Aviv Museum, Tuesday at 5 p.m.)

LAMA LAMA LAM — Puppet and mask show. (Bat Yam, Beit Hasofer, Wednesday at 5 p.m.)

ORDINARY PEOPLE — Joint Kav Theatre-Dance production. Directed by Mario Kotler. (Tel Aviv Museum, Tuesday at 4 p.m.)

PETER AND THE WOLF — (Beit Lessin, tomorrow at 11.30 a.m.; Mann Auditorium, Monday at 5.30 p.m.)

YOUTH CONCERT — The Israel Brass Quintet in a concert for the whole family. (Beit Lessin, tomorrow at 11.30 a.m.)

YONAT TELLS STORIES — Songs, stories, surprises. (Jaffa, Hasimta, 8 Simtat Mazal Dagim, tomorrow at 5 p.m.)

Other towns

JOURNEY TO OLEV ISLAND — Play by Miriam Yalon. Directed by Bilha Mass. (Givat Olga, Thursday at 4.30 p.m.)

LAMA LAMA LAM — (Givat Olga, Thursday)

PETER AND THE WOLF — (Yokneam, Sunday at 4 p.m.; Ashkelon, Tuesday at 5.30 p.m.; Kiryat Gat, Wednesday at 4 p.m.)

SONGS OF BIALIK — With Bilha Mass and Meir Wilger. (Beit Shemesh, Monday at 5 p.m.; Beit Shean, Wednesday at 4 p.m.)

YOUTH CONCERT — Israel Sinfonietta — Beersheba, Yigal Zimmerman, conductor. Works by Rossini, Mozart, Dvorak and others. (Kibbutz Dorot, tonight)

ENTERTAINMENT

Jerusalem

APPLES OF GOLD — Colour documentary film about the history and struggle of the Jewish people from the time of the early Zionist movement to the present. (King David Hotel, Sunday at 9.00 p.m.; Windmill Hotel, Tuesday at 9.00 p.m.; Hilton, Little Theatre, Wednesday at 9.00 p.m.)

THE BEST OF SHALOM ALEICHEM — Stories by the famous Yiddish writer, performed by Michael Schneider, Jill Goldwasser and Barry Langford. In English. (Hilton, Little Theatre, tonight at 9.30 p.m.)

DANCE FREE — Improvisations in music. (Tel Or, 1 Hahistadrut, Sunday)

GUITAR RECITAL — By Yael Acheron. (Zorba the Buddha, 9 Yoel Salomon, Monday at 8.30 p.m.).

HAGASHASH HAHIVER — In "Cracker vs. Cracker" written and directed by Yosef Banai. (Jerusalem Theatre, Tuesday at 9 p.m.)

HAGASHASH FESTIVAL — (Jerusalem Theatre, Wednesday at 9 p.m.)

ISRAELI FOLKLORE — Flavour of Israel dancers, Pa'amei Teyman folkdancers, Khatifa drummers. (International Cultural Centre for Youth, 12a Emek Refaim, tomorrow and Monday at 9 p.m.)

ISRAELI FOLKSINGING — With Daphna. (Plaza Hotel, tomorrow at 8.30 p.m.)

JAZZ — Freddy Weisgal, piano; Saul Gladstone, trumpet; Eric Heller, bass. (Katy's Restaurant, 16 Rivlin, today from 2.00 to 5.00 p.m.; American Colony Hotel, Cellar Bar, Thursday at 8.30 p.m.)

ONEG SHABBAT — Sing along with Danny Ziff. (Plaza Hotel, tonight at 9)

OR MIZION BAND — Hassidic rock music. (Mount Zion Centre, tomorrow at 9.00 p.m.)

RENAISSANCE AND BAROQUE MUSIC — Classical guitar and flute music. (Zorba the Buddha, 9 Yoel Salomon, tomorrow at 8.00 p.m.)

(Continued on page C)

Jerusalem Cinemas

CINEMA 1 סינמה 1 in Jerusalem Cinema
Times 18, 19, 24, Tel. 415067
Fri., Nov. 12 at 2:
National Lampoon's Animal House
Sat., Nov. 13:
Arthur 7, 9.15
Sun., Nov. 14:
National Lampoon's Animal House. 7, 9
Mon., Nov. 15:
A Very Moral Night 7, 9
Tue., Nov. 16:
A Man and a Woman
(Un Homme et Une Femme) 7, 9.15
Wed., Nov. 17:
Operation Thunderbolt (Entebbe story) 7
Arthur 9
Thur., Nov. 18:
Swept Away 7, 9

EDEN
Sat. 7, 9
Weekday 4, 7, 9
WALK PROUD

EDISON
DRACULA
Sat. 7, 9
Weekdays 4, 7, 9

ISRAEL MUSEUM
Sun., Mon., Wed., Thur. 3.30
RED BALLOON
WHITE HORSE
Tue., 6, 8.30:
FOUR SEASONS

KFIR
3rd week
Sat. 6.45, 9
Weekdays 4, 6.45, 9
WHO DARES WINS

MITCHELL
2nd week
STIGMA
★ ARNOLD ZADOK
★ OFRA WEINGARTEN
7, 9

ORGIL
3rd week
4, 6.45, 9
SHOOT THE MOON
★ DIANE KEATON
★ ALBERT FINNEY

ORION Tel.222914
HIGH RISK
★ ANTHONY QUINN
★ JAMES COBURN
★ JAMES BROLIN
Adults only
Sat. 7, 9; Weekdays 4, 7, 9

ORNA Tel.224733
4th week
★ SHLOMO TARSHISH
★ HEMDA LEVY
★ YASSIN SHWAF
Eastern Wind
HAMSIN
Sat. 7, 9; Weekdays 4, 7, 9
Adults only

RON
2nd week
Woody Allen's latest film
MIDSUMMER NIGHT'S SEX COMEDY
★ MIA FARROW
★ JOSE FERRER
4, 7, 9

SEMADAR
FAME!
Sat. and weekdays 7, 9.15

SMALL AUDITORIUM BINYENEI HA'UMA
2nd week
VICTOR VICTORIA
6.45, 9.15

Tel Aviv Cinemas

ALLENBY
2nd week
Tonight 10; Sat. 6.45, 9.30;
Weekdays 6.30, 9.15
FAST WALKING
★ JAMES WOODS
★ KAY LENZ

BEN YEHUDA
9th week
Tonight 10, 12.15, Sat. 7, 9.30
Weekdays 4.30, 7, 9.30
BODY HEAT

CHEN CINEMA CENTRE

CHEN 1
9th week
VICTOR VICTORIA
★ JULIE ANDREWS
★ JAMES GARNER
★ ROBERT PRESTON
Tonight 9.35, Sat. 6.50, 9.30
Weekdays 4.10, 6.50, 9.30

CHEN 2
4th week
Tonight 9.50, 12.15
Sat. 7, 9.30
Weekdays 4.25, 7, 9.30
SHOOT THE MOON

CHEN 3
2nd week
RAGTIME
Tonight 10; Sat. 6.30, 9.20
Weekdays 6.20, 9.15

CHEN 4
4th week
JUNGLE BOOK
Tonight 12.05
Sat. 6.30, 8.30, 10.30
Weekdays 4.30, 6.30, 8.30, 10.30
Mat. 10.30: BLUES BROTHERS

CHEN 5
7th week
SINGING IN THE RAIN
Tonight 10.05, 12.25
Sat. 7, 9.25
Weekdays 4.25, 7, 9.25

CINEMA ONE
LA CHEVRE
Tonight 10, 12
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

CINEMA TWO
7th week
MEETING WITH REMARKABLE MEN
Tonight 10, 12
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

CINEMA TWO — TEL AVIV
Special screening today
Today at 2.30
The novel talked about
Kurosawa movie
KAGEMUSHA

DRIVE-IN
Tonight 10:
Sat. and weekdays 9.30
POLYESTER
Sat. 6:
FLYING PONY
Sat. and weekdays 7.15
USED CARS
12.15 (midnight): SEX FILM

DEKEL
4th week
HANKY PANKY
★ GENE WILDER
★ GILDA RADNER
Sat. and weekdays 7.15, 9.30
Free parking!

ESTHER Tel. 225610
FIRE FOX
Sat. 7.45, 9.30
Weekdays 4, 6.45, 9.30

GAT
4th week
MISSING
Starring:
JACK LEMMON
SISSY SPACEK
Directed by: COSTA GAVRAS
Sat. 7, 9.30
Weekdays 4.30, 7, 9.30

NEW CINEMA GORDON גורדון
83 Ben Yehuda Rd., Tel. 244373
2nd week
Sat. 7, 9.30
Weekdays 4.30, 7, 9.30
New film by Paul Mazursky
("An Unmarried Woman")

★ JOHN CASSAVETES
★ GENA ROWLANDS
★ SUSAN SARANDON
★ VITTORIO GASSMAN

HOD
3rd week
Tonight at 10
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
THE LOOPHOLE
★ SUSANNAH YORK
★ ALBERT SIMMEN

INSTITUT FRANCAIS
111 Hayarkon St.
Sat. 7.30:
L'IMPORTANT C'EST D'AIMER
Tue. 7.30:
QUI
Wed. 4:
JOE PETIT BOUM-BOUM

LEV I
Dizengoff Center, Tel. 288868
2nd week
★ MICHAEL CAINE
★ CHRISTOPHER REEVE
★ DIANE CANNON
DEATH TRAP
Tonight 10; Sat. 7.15, 9.30
Weekdays 1.30, 4.15, 7.15, 9.30

LEV II
5th week
Dizengoff Center, Tel. 288868
Eastern Wind
HAMSIN
Tonight 10; Sat. 7.15, 9.30
Weekdays 1.30, 4.30, 7.15, 9.30

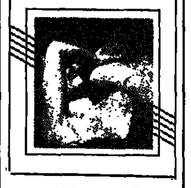
LIMOR
4th week
RICH AND FAMOUS
Starring: JACQUELINE BISSET
CANDICE BERGEN
Directed by: GEORGES CUKOR
Tonight 10, 12
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
Today 2.30
THE POSTMAN ALWAYS RINGS TWICE
Sat. 11 a.m.: King Kong

MAXIM
3rd week
A STREETCAR NAMED DESIRE
★ Marlon Brando
★ Vivien Leigh
In the production by Elia Kazan, winner of 5 Academy awards. Based on the play by Tennessee Williams.
Sat. 7, 9.30
Weekday 4.30, 7, 9.30

MOGRABI
11th week
Tonight 10
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
"A heavyweight hit!
A boxoffice knockout!" (Time)
ROCKY III
★ SYLVESTER STALLONE
★ TALIA SHIRE

ORLY
Israel Premiere
4.30, 7.15, 9.30

She needed his love - but had to leave home to get it.



SEPARATE WAYS
★ KAREN BLACK
★ TONY LOBIANCO

PARIS
3rd week
Tonight midnight
Sat. 7.15, 9.30
Weekdays 10, 12, 2, 4, 7.15, 9.30
Hungarian film
A PRICELESS DAY

PEER
7th week
★ ROMY SCHNEIDER
in her last film
LA PASSANTE DE SANS-SOUCI
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

SHAHAF
5th week
Tonight 10, 12
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
A MIDSUMMER NIGHT'S SEX COMEDY
Written and directed by Woody Allen
Starring: Woody Allen, Mia Farrow, Jose Ferrer, Julie Hagerty, Tony Roberts, Mary Steenburgen
Sat. 11 a.m.: TOM THUMB

STUDIO Tel. 295327
3rd week
Musical comedy for the entire family.
אז מעין גיט — נעמוז מעין
★ YAACOV BODO
Tonight 10; Sat. 7.15, 9.15
Weekdays 4.30, 6.30, 8.30
Hebrew and English subtitles

TEL AVIV
5th week
WHO DARES WINS
Tonight 10; Sat. 7, 9.30
Weekdays 4.30, 7, 9.30

TAMUZ

Ramat Aviv, 17 Brodetzky St., Tel. 412761
2nd week
Tonight 10, 12; Sat. and weekdays 7.15, 9.30
Tuesday 7.15 only
From the author of "The Exorcist"
William Peter Blatty's

Winner of the Golden Globe Award
★ STACY KLACH
★ SCOTT WILSON
★ JASON MILLER
★ ED FLANDERS
Seven Stars release

TCHELET
4th week
4.30, 7.15, 9.30
LIFE OF BRIAN
★ MONTY PYTHON

TEL AVIV MUSEUM
9th week
BYE BYE BRAZIL
4.30, 7.15, 9.30

ZAFON
2nd week
Tonight 10; Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
The loves and future of a man fighting his hidden past
STIGMA
Directed by Uri Barbash

HAIFA Cinemas

AMPHITHEATRE
2nd week
★ YAACOV BODO
in a Yiddish Musical Comedy
TAKE IF YOU ARE OFFERED
English-Hebrew subtitles

AMAMI
Today at 3: COALMINER'S DAUGHTER
ROCKY III
6.45, 9
Wed. 4: DETECTIVE WITH THE VELVET LEGS
Thur. 4: THE STING

ARMON
FIRE FOX
★ CLINT EASTWOOD
4, 6.45, 9
No complimentary tickets

ATZMON
2nd week
FAST WALKING
A thriller
★ KAY LENZ
★ JAMES WOOD
4, 6.45, 9

CHEN
4th week
SHOOT THE MOON
4, 6.45, 9

GALOR
From Friday
At 10, 2, 6
ESCAPE FROM NEW YORK
★ LEE VAN CLEEF
At 12, 4, 8
TIME TRAVELLERS

KEREN OR
Sat. and weekdays (exc. Tue.)
6.45, 9
FAME
Today 2.30; Tue. 6.45, 9
MARATHON MAN
Mat. (Children) Mon., Wed. 4
CHOMPS

MORIAH
8th week
FOUR FRIENDS
6.45, 9

ORAH
2nd week
STIGMA
★ DALIK WOLLNIZ
★ OFRA WEINGARTEN
4, 6.45, 9

ORION
SEX GANG
Adults only
6 nonstop performances

ORLY
2nd week
CASABLANCA
6.45, 9
Thur. midnight and Fri. 3.30:
IZIT THE PARACHUTING DOG

PEER
Great prizewinning film of 1982
MISSING
★ SISSY SPACEK
★ JACK LEMMON
Sat. 6.45, 9.15
Weekdays 4, 6.30, 9
No complimentary tickets

RON
3rd week
4, 6.45, 9
WHO DARES WINS

SHAVIT
7th week
6.45, 9
LA PASSANTE DE SANS-SOUCI

CINEMATHEQUE
Fri., Nov. 12:
PRIVATE BENJAMIN 2
Sat., Nov. 13:
LITTLE LORD FAUNTLEROY 5
THE GOODBYE GIRL 7
JOHN AND MARY 9.30
Sun., Nov. 14:
LA CITTA DE LA DONNA 9.30
Mon., Nov. 15
IF I HAD A MILLION 7
THE BOAT IS FULL 9.30
Tue., Nov. 16:
THE BOAT IS FULL 7
THREE WOMEN 9.30
Wed., Nov. 17:
JOHN AND MARY 7
THE GOODBYE GIRL 9.30
Thur., Nov. 18:
LA GEULE DE L'AUTRE 8.30
SEMI-TOUGH, midnight.

RAMAT GAN Cinemas

ARMON
4th week
VICTOR VICTORIA
Tonight at 10
4, 7, 9.30

KFAR HAMACCABIA
Today 2.30: MISSION GALACTICA
Weekdays 4:
Sat. 7.30, 9.30:
COALMINER'S DAUGHTER
Mon. 7.30, 9.30:
THE LAST TYCOON
Tue. 7.30, 9.30:
MAD MAX II
Thur. 7.30, 9.30:
MAN IN TRAPS

LILY
2nd week
Tonight 10; Sat. and weekdays 7.15, 9.30
FOUR FRIENDS
(Georgia)

OASIS
10th week
Tonight 10; Sat. 6.45, 9.30
Weekdays 6.30, 9.15
RAGTIME
Milos Forman's film based on the book by E.K. Doctorow

ORDEA
2nd week
Tonight 10; Weekdays 7.15, 9.30
SHARKY'S MACHINE

RAMAT GAN
2nd week
Tonight at 10;
Sat. and weekdays 7.15, 9.30
Israeli film
STIGMA
Please come on time

Petah Tikva Cinema

SHALOM
4th week
Sat. 7, 9.15;
Sun., Mon. 7, 9
Tue. 4, 7
Wed. 4, 9.15
Thur. 4, 7, 9
POLYESTER

HERZLIYA Cinema

TIFERET
Sat. and weekdays 7.15, 9.15
POLYESTER

NETANYA Cinema

ESTHER
2nd week
WHO DARES WINS
Sat. and weekdays 7, 9.15

HOLON Cinemas

MIGDAL
9th week
VICTOR VICTORIA
Tonight 10
Sat. and weekdays 6.50, 9.30
Mat. 4.30: Walt Disney's
NOAH'S ARK

SAVOY
Tonight 10; Sat. 8
Weekdays 4.15, 8
REDS

Ramat Hasharon Cinema

STAR
Tonight 9.30; Weekdays 7.15
CONAN THE BARBARIAN
Tonight 11.30 weekdays (exc. Tue.) 9.30
BRIDGE ON THE RIVER KWAI
Sat. 11 a.m.: Tue., Wed.; Thur. 4
AT THE EARTH'S CORE
Tue. 9.30
THE LOST HONOUR OF KATHERINA BLOOM

Hod Hasharon Cinema

BARAK
Tonight 10; Sat and weekdays (exc. Sun). 7.15; Mon. 9.30
AN EYE FOR AN EYE
Sat. 11.30 a.m.; Tue., Thur. 4
CAT FROM OUTER SPACE
Sat. and weekdays (exc. Mon.) 9.30; Sun. 7.15
FIRST MONDAY IN OCTOBER
Sun. 9.30; Mon. 7.15
INNOCENT AND WILD

The Cameri Theatre of Tel Aviv

GOOD
Tzavta. Tomorrow. 13.11. 7, 9.45 p.m.
At Haifa Theatre. 14.11. 15.11

THE FOREST
Last 5 performances!
Tomorrow. 13.11. Sun., 14.11. Mon. 15.11. Sun. 21.11

ELSEWHERE PERHAPS
Last performances!
Tues. 16.11. Wed. 17.11. Thur. 18.11. Sat. 20.11

Israel Theatres

A FLEA IN HER EAR — Comedy
Tomorrow. 13.11. Sun. 14.11. Mon 15.11. 8.30 p.m

THE SHOP
Tomorrow. 13.11. 7, 9.30 p.m.
Sun., 14.11. 8.30 p.m.
Mon., 15.11. 7, 9.30 p.m.

INVITATION TO COFFEE
at the Bimoteel
Tomorrow. 13.11. Sun., 14.11

Habima The National Theatre

ENTERTAINMENT

(Continued from page A)

VOICES — Hava Alberstein. (Jerusalem Theatre, tomorrow at 9 p.m.)

YIDDISH & HEBREW FOLKSINGING — with Danny Ziff. (Plaza Hotel, Sunday at 9 p.m.)

YITZHAK MULLER — Jewish folkmusic — San Francisco to Jerusalem. (Israel Centre, 10 Strauss, tomorrow at 9 p.m.)

YOUR PEOPLE ARE MINE — Pop musical based on the Book of Ruth. In English. (Hilton, tomorrow at 9 p.m.)

Tel Aviv area

ARIK LAVIE — (Beit Lessin, 34 Weizmann, Tuesday at 10 p.m.)

ARIK SINAI — (Tzavta, 30 Ibn Gvirol, Monday at 9 p.m.)

THE BEST OF SHALOM ALEICHEM — (Dan Hotel, Sunday at 9.30 p.m.; Hilton, Thursday at 8.30 p.m.)

THE BOYS FROM AFIKIM — Old and new songs. Musical direction and arrangement by Haim Barkani. (Tzavta, Wednesday at 8.30 p.m.)

CHILDREN OF THE CITY — Written and directed by Dan Almagor. (Beit Lessin, 34 Weizmann, tomorrow at 8.30 p.m.)

DANNY SANDERSON — In "Lifesize." (Bat Dor, 30 Ibn Gvirol, tonight at 9.30 and midnight; Jaffa, El Hamam, tomorrow at 9 p.m.)

DON'T LEAVE ME — Musical depicting four periods in the settlement of Israel. (Beit Lessin, Tuesday at 8.30)

HAGASHASH HAHIVER — (Holon, Rina, tonight at 9.45)

JAZZ — The Nigun Performers. (Hasimia, Wednesday at 9.30 p.m.)

JAZZ CELLAR — Rami Levin, piano, Amikam Kimelman, saxophone, Tal Bergman, drums, Yossi Fine, bass. (Beit Lessin, Sunday at 10 p.m.)

MATTI CASPI — (Tzavta, Tuesday at 9 p.m.)

NURIT GALRON — (Beit Lessin, tonight at midnight; tomorrow and Wednesday at 10 p.m.)

ONE-TIME ACT — Shlomo Bar Aba, Gidi Gov, Shlomo Yadav, Moni Moshonov, Yoni Rechter. (Tzavta, 30 Ibn Gvirol, tonight at midnight)

OPHIRA GLUSKA — With singer Ruth Bikel and Israeli folklore troupe and a pantomime artist. (Old Jaffa, The Cave, tonight, tomorrow and Monday through Thursday)

PANTOMIME — Eno Rossenn. (Jaffa, El Hamam, Monday at 8.30)

SHALOM HANOCH — (Tzavta, Thursday at 9 p.m.; Holon, Yad Lebanim, tonight at 10)

SONGS — SACRED AND PROFANE — With Meir Ariel. (Hasimia, Monday at 9.30 p.m.)

SONGS WE ALL LOVE — Dorit Reuveni. (Hasimia, tonight at midnight)

THE SPIRIT OF ISRAEL — Folklore show. (Hilton, Tuesday at 8 p.m.)

Haifa

CHANSONS EVENING — (Haifa Museum, Tuesday at 8.30 p.m.)

HAIFA, HAIFA — Cabaret by Shimon Israeli and Motke Levanon. (Traklin, tomorrow at 10.30 p.m.)

JAZZ IMPROVISATIONS—Danny Gottfried on the piano. (Haifa Museum, Sunday at 8.30 p.m.)

VOICES — (Beit Abba Khoushi, tonight at 9.30)

Other towns

DANNY SANDERSON — (Nazareth, Tuesday at 9 p.m.)

JAZZ — Michael Greenblatt, piano, Sol Berenson, saxophone. (Herzliya, Sharon Hotel, Thursday at 9.30 p.m.)

SAFAD'S OLD JEWISH QUARTER — Conducted tours including synagogues and cemetery. (Contact: Chaim Sidor at the Jewish Book Store, Defender's Square or leave message at 067-72760)

DANCE

Jerusalem

JERUSALEM DANCE WORKSHOP — Evening of modern dance. Artistic director: Flora Cushman. (Shaktiel Centre, East Talpiot, tomorrow)

Tel Aviv

BAT DOR DANCE COMPANY — Works by Yigal Perry, Cliff Keuter, Gene Hill Sagan and John Butler. (Bat Dor Theatre, Monday and Tuesday at 8.30 p.m.)

Haifa

BAT DOR DANCE COMPANY — (Municipal Theatre, Thursday)

THE ISRAEL BALLET — Les Sylphides (Michael Fokine); Untitled (Berta Yampolsky); Graduation Ball (David Lichine). (Auditorium, tomorrow at 8.30 p.m.)

Other towns

KIBBUTZ DANCE COMPANY — Shapes (Yakov Sharir); Herd (Spider Kedelsky); The Stonefield Light (Kei Takei); Greetings (Nils Christe). (Afikim, tonight at 9.30)

For last minute changes in programmes or times of performances, please contact Box Office.

FILMS IN BRIEF

ARTHUR — A romantic comedy set in New York, starring Sir John Gielgud, Dudley Moore and Liza Minelli. The film is funny most of the time, but lacks subtlety.

BODY HEAT — A less than respectable lawyer falls hopelessly in love with the wife of an underworld chieftain. If you plan for some good old melodramatic entertainment, this film is for you.

CASABLANCA — Humphrey Bogart as Rick the most famous saloonkeeper in screen history, and Ingrid Bergman as the love of his life. Dooley Wilson sings "As Time Goes By" while an international parade of actors gets in and out of scrapes. Not really a very good movie but wonderful romantic fun.

COAL MINER'S DAUGHTER — Sissy Spacek re-enacts the life story of Loretta Lynn, America's number one Country and Western singer today. A rich experience — even for those with an aversion to Country and Western music.

ESCAPE FROM NEW YORK — Tame Stuff compared with some of John Carpenter's previous work. This latest film simply exhibits violence but does not build up suspense about what will happen when it erupts. This seriously limits the interest of his narrative.

FAME — An exuberant explosion of young acting, singing and dancing talents lights up the screen in a multi-faceted story purporting to describe life at the New York High School of Performing Arts.

FOUR FRIENDS — Spanning a period of eight years, the film focuses on four young Americans reaching maturity in the 1960s. Probably one of the most touching tributes to America — filled to its brim with contradictions.

HAMSIN — Jews and Arabs clash in a Galilee moshav, as the government is about to expropriate unregistered Arab lands. A sobering look at the troubled relations between the two peoples, gradually escalating into pure hatred. Daniel Wachsman directs his cast with a sure hand and establishes an authentic background.

HANKY PANKY — A not-so-funny, not-so-thrilling spy yarn about an innocent architect and a supposed journalist, caught between the CIA and the baddies. Wih Gene Wilder and Gilda Radner.

KAGEMUSHA — Akira Kurosawa's most spectacular historical saga of 16th-century Japanese wars offers surprisingly intimate insights into the essence of glory and charisma, and the emptiness of vanities. A masterpiece by any standard.

KING-KONG — Italian producer Dino de Laurentiis' $25 million "new improved" American remake of 1933 King Kong monster ape-epic has some spectacular effects but fails to capture the barbaric simplicity of the authentic Kong.

THE LAST TYCOON — F. Scott Fitzgerald's last novel about movie boy-wonder mogul Irving Thalberg (Robert De Niro) and his inexplicable romance with a young girl, set in 1930's Hollywood. Full of Harold Pinter pauses, Elia Kazan directorial coaching, Tony Curtis and Jeanne Moreau with mustache and lipstick.

MARATHON MAN — A Jewish student in New York gets entangled in financial and political intrigue centring around a former concentration camp commander. Adapted by William Goldman from his own best-selling book. Directed by John Schlesinger.

A MIDSUMMERNIGHT'S SEX COMEDY — A beautifully photographed Woody Allen comedy of morals, uncomfortably placed at the turn of the century. Acting is excellent but the wisecracks are too thin to dissimulate their pointlessness.

NATIONAL LAMPOON'S ANIMAL HOUSE — Certainly the bawdiest, most outrageous, and antagonistic interpretation of American college life in the early '60s and very probably the funniest as well.

LA PASSANTE DE SAINT-SOUCI — Based on the novel by Joseph Kessel, Jacques Rouffio's film deals with the pre-war aspects of the Holocaust. It recounts the story of a small Jewish boy whose father was killed in a pogrom. Starring Romy Schneider, in her last part before she died, and Michel Piccoli.

THE POSTMAN ALWAYS RINGS TWICE — A gas-station attendant falls in love with the owner's wife. Later the two plan to kill the owner. The fourth remake of James M. Cain's novel still does not exploit its full screen potential.

RAGTIME — Milos Forman's film falls short of E.L. Doctorow's novel which describes every class and milieu in early 20th century America. However the cast perform well and the photography is outstanding.

REDS — Warren Beatty's excellent film dedicated to John Reed, an outstanding member of the early American left and author of "Ten Days that Shook the World." While Reds is a huge spectacle with big crowds and war scenes, it is also an intimate and sensitive film.

RICH AND FAMOUS — Two gorgeous stars, Jacqueline Bisset and Candice Bergen, play two gorgeous authoresses who happen to be friends for life, in a story that looks and sounds exactly like a gossip column in a fancy women's illustrated magazine.

STIGMA — A young Israeli, just released from a mental hospital has to face marital crisis and service in the reserves. Strong dramatic scenes linked by weak narrative line. Good performances by Arnon Zadok and Dalik Wollnitz.

A STREETCAR NAMED DESIRE — The story of a southern "gentlewoman" whose life takes a downward direction as the family estate falls off to nothing. With Vivien Leigh and Marlon Brando.

TEMPEST — A successful architect, unsatisfied with his life, his wife and his surroundings, takes a breather on a deserted beautiful island, accompanied by his teen-age daughter, a gorgeous drifter and a not-so-dumb native. Wise, charming and splendidly performed by John Cassavetes, Gena Rowlands, Susan Sarandon and Raul Julia, to name just a few of an outstanding cast.

UN HOMME ET UNE FEMME — Claude Lelouch's beautiful film about a widow and widower who meet through their respective children and fall in love. With Anouk Aimee and Jean Louis Trintignant.

USED CARS — Behind the facade of silly comedy and used jokes, this farce on car salesmen makes savage fun of all the basic values of the past generation. It is crude, vulgar, but quite subversive.

A VERY MORAL NIGHT — Hungarian director Karely Malick's tale of a young man who lives in a turn-of-century whore house. His mother comes to visit which produces some touching and amusing moments. Interesting personality cameos and unusual cinematography make this a worthwhile film.

VICTOR VICTORIA — Based on a 1923 German film of the same name, this movie is the complicated story of a jobless British soprano in pre-war Paris who eventually becomes famous. Brilliantly made. Lots of charm and skill.

Some of the films listed are restricted to adult audiences. Please check with the cinema.

Facing failure

CINEMA / Dan Fainaru

THE TITLE *Stigma*, which Uri Barbash chose for his first feature film, would have been most appropriate for two of the TV documentary dramas on which his reputation is mainly based. Both *Hatum Lekhol Ha'haym (Marked for Life)* and *Gabi Ben Yakar* (actually the name of the main character, but also to be understood as *Dear Son Gabi)* dealt with people bearing a stigma and desperately trying to find their rightful place in society. In the former, the stigma was a criminal record; in the latter, it was growing up in the slums. In both, it was connected with being of Oriental origin and fighting that vicious circle which says that if you have failed once you won't get another chance; and if you don't get another chance you'll fail again.

What made these docu-dramas outstanding compared with most Israeli audio-visual productions was their peaks of such dramatic intensity, so powerfully directed and played that they practically burst through the small screen and shook the viewer out of his complacency. Since these were real cases, based on careful research, even if the characters were composites rather than exact copies of living persons they rang so true that there could be no doubt about the validity of their claims or the seriousness of their plight.

WITH *Stigma*, Barbash and his regular scriptwriter Eran Price (they work as a team more than as director and writer), attempt to go one step further. Instead of focusing on a clear social grievance they try to deal with the problem as such. For convenience, an immediate stigma is supplied here as well, for the main character has just been released from a mental home, and this affects both his family life (his wife wants to leave him) and his reintegration in his IDF reserve unit.

But according to Barbash, the film isn't about mental illness at all. It is about the failure of a young, apparently successful and strong Israeli to face his own shortcomings; his refusal to measure up to his emotional weaknesses; and his escape into the only surroundings in which he feels well-adjusted — his service with his military unit, on the Lebanese border, prior to Operation Litani in 1978.

Barbash's film makes his point very clearly. The tough, brave and outspoken Israeli, the breed that has been promoted as the wonderful sabra, functions beautifully in battle, never loses his cool and always stands by his pals. But once he is on home ground, in the bosom of his family, he is totally incapable of supplying the emotional warmth and creating the kind of trust and intimacy that would unite a man and a woman into a couple. Shimon Dotan hinted much the same in a previous Israeli film, *Repeat Dive*.

Interestingly enough, the main character, Ehud, is not the only emotional cripple around. His best friend, whom at one point he unjustly suspects of being his wife's lover, has his own problems with his wife, who by the end of the film is leaving him to go back to America.

BARBASH'S message is crystal clear. But message apart, all the problems that were shrunk by the small screen in his TV dramas are blown up here to combine with additional obstacles that he may not have encountered previously.

It was already obvious in his television work that Barbash is an excellent director of actors. We wrung incredible performances out of them and goaded them into revealing much more of themselves than they ever did before, or maybe ever intended to. Each actor became completely identified with his role. On the other hand, the narrative line was quite often neglected; the dramatic construction was not always very sound; and one always felt that the director was pulling the story from one climax to another, without really bothering about what was happening in between.

On the small screen all this was acceptable, the urgency of the subject and the passionate thrust of his characters somehow compensating for the rest. On a large screen this doesn't work any more. One is compelled to wonder for instance, why the main character is faced only with his wife and his military comrades, but never with normal everyday life, which can sometimes be much meaner and more frustrating.

Why is there so little background information about him, particularly in view of the highly developed social consciousness Barbash has shown in his previous work? And considering the film's title, what exactly is the origin of that mental unbalance that has placed a stigma on Ehud?

EVEN MORE unsatisfactory is the fact that Price and Barbash deal exclusively with Ehud. They support him staunchly all through the plot; they make us understand his motives and sympathize even with his extreme actions. But for real drama you need two sides, and the part of the wife remains sadly underdeveloped.

Even if one could accept her position theoretically, she never comes across emotionally. The problem is more accute because, unlike her two male counterparts (Arnon Zadok as Ehud, and Dalik Wollinitz as his best friend), Ofra Weingarten seems to belong to another movie altogether. She seldom makes contact with her part or gives it that depth which, by her own identification, could have disguised the shortcomings of the script.

Ofra Weingarten and Arnon Zadok.

If the plot itself looks pretty thin and at times static some of the scenes are admirable, thanks both to Barbash and to his male cast. Ehud's downbeat homecoming; his first encounter with his pals in uniform; a splendid party sequence in an Ulpan (featuring a practically unknown actor, Roberto Polack, who plays a bashful South American new immigrant to perfection); a dialogue between the two friends on top of the mountain, with only a machine-gun as audience — all these are memorable moments, tangible proof of Barbash's talent. It now remains to have it harnessed to the right vehicle. □

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Trouble with slams

BRIDGE/George Levinrew

SPECIAL CARE is often needed when playing a slam or defending against one. Today we have two deals from an international pair match. Both are failures. On the first, the defence failed to defeat a slam; on the second deal, declarer was the one who failed.

Deal 1
Vul: Both

North
♠ A K 8 6 3
♡ K 4
◊ J 2
♣ Q 10 6 3

West
♠ 10 7 5 2
♡ J 3
◊ 6 4
♣ A K 9 7 4

East
♠ Q J 9
♡ Q 9 7 2
◊ 7 5 3
♣ J 5 2

South (D)
♠ 4
♡ A 10 8 6 5
◊ A K Q 10 9 8
♣ 8

The bidding:

South	West	North	East
1◊	Pass	1♠	Pass
2♡	Pass	3♣	Pass
3♡	Pass	4◊	Pass
4♡	Pass	4♠	Pass
5♣	Pass	5♡	Pass
6◊	All Pass	All Pass	

THE FIRST TWO rounds of bidding were exploratory. When South bid three hearts it confirmed his "reverse," and guaranteed, along with his hearts, a strong diamond suit of at least six cards.

North's rebid of four diamonds indicated at least two cards in South's six-card suit. The four heart bid by South said in effect: "Partner I do have a good hand with a five card suit." And when North showed spade strength and help in hearts, South was able to place the contract at six diamonds. Would you, the reader, prefer to be South or East-West on defence?

West led the club king. Seeing that hearts could be ruffed in dummy, he switched to a trump. Declarer saw that if hearts split 3-3 he could establish the suit by ruffing one heart. He would thus lose only the first club trick and make his slam. So he played three rounds of hearts. West ruffed the third round and this was over-ruffed in dummy. Declarer needed an alternate line of play and decided on a squeeze. He ruffed a club in his hand and played trump, reaching this position:

North
♠ A K 8
♡ ——
◊ ——
♣ Q

West
♠ 10 7 5
♡ ——
◊ ——
♣ A

East
♠ Q J 9
♡ Q
◊ ——
♣ ——

South
♠ 4
♡ 10 8
◊ 10
♣ ——

On the play of the last trump, West had to discard a spade, as did East. So declarer now made three spade tricks, fulfilling his contract.

But the slam could have been defeated. Try to find the winning defence before reading further. At another table with similar bidding the contract was also six diamonds and the club king was led. West knew that declarer had six diamonds and five hearts and had shown one club on the first trick. Declarer could only have a single spade. It seemed better to West to kill the spade communication rather than depend on the vague hope that the defence could gain by playing a trump. By playing a spade the squeeze was killed before it could be arranged, and the hand was set.

Deal 2
Vul: N — S

North
♠ K 10 8 6 3
♡ A 4
◊ A 10 5 3
♣ K 7

West
♠ ——
♡ K J 10 9 8 6
◊ Q J 8 6
♣ J 10 9

East
♠ J 4 2
♡ 7 5 2
◊ 7 2
♣ Q 8 6 5 4

South (D)
♠ A Q 9 7 5
♡ Q 3
◊ K 9 4
♣ A 3 2

The bidding:

South	West	North	East
1♠	2♡	4♡	Pass
4NT	Pass	5♣	Pass
6♠	All Pass		

AT ONE TABLE where the slam was bid, West made the neutral lead of the club jack to the king.

Declarer had two possible losing tricks, one in heart and one in diamonds. Had West led a heart he would have given declarer a free finesse and a heart would no longer be lost. Had he led a diamond South need not lose a diamond trick.

Declarer's plan was to establish a fourth diamond for the discard of a losing heart. He cleared trump in three rounds. He then cashed the diamond ace and king and exited with a third diamond. West won and had the safe exit of another diamond, which declarer had to ruff. He still had a heart to lose for the set of one trick.

Yet contract could have been made. Before reading further decide how as South you would play to make the contact after the opening lead of the club jack.

Of course pull the outstanding trump. Then eliminate clubs by winning with the ace and ruffing another club. You know by his bid that West has the heart king. Then win the diamond ace and finesse the diamond nine leaving this position:

North
♠ 8
♡ A 4
◊ 10 5
♣ ——

West
♠ ——
♡ K J 10
◊ Q J
♣ ——

East
♠ ——
♡ 7 5 2
◊ ——
♣ Q 8

South
♠ 9 7
♡ Q 3
◊ K
♣ ——

West is end-played. He cannot exit with a heart for this is giving up the extra trick which declarer needs. He plays a diamond to the king. South now squeezes West with the play of two spades. West must give South either two heart tricks or a heart and a diamond. □

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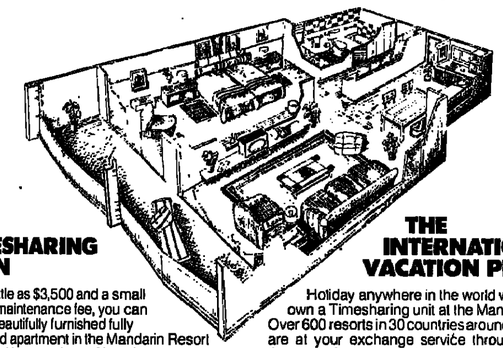
THE PLAN



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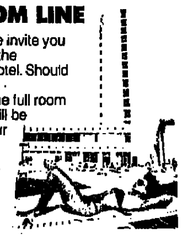

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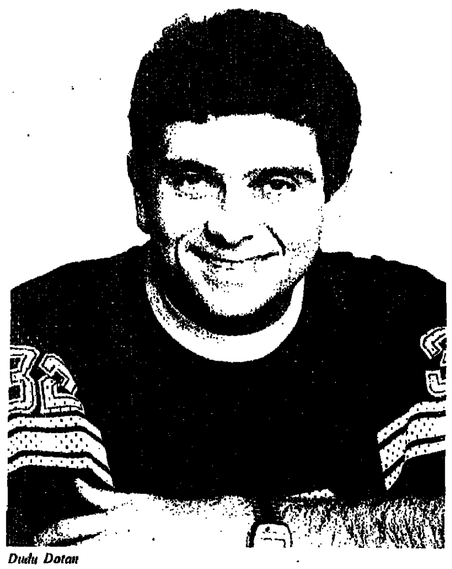


Dudu Dotan

BETWEEN ACTS
Joan Borsten

DUDU DOTAN has a new one-man, for-women-only show. It's called *Chit-Chat* (*Pitputim* in Hebrew). For IS300 you get coffee, cake, give-aways, fashions modelled by those who are tall and skinny, and two non-stop hours of Dudu. Feeling almost as good as King Solomon ("I have only 500 women, he had a thousand"), the 33-year-old comic interviews female celebrities and talks with the audience about everything from yoga, dieting and exercise to fortune telling.

Chit-Chat is a regular Wednesday-at-five happening at the Hotel Devorah in Tel Aviv, and can be caught on other afternoons during the week at various hotels around the country. Produced by Yehuda Barkan, the comic who brought the *Candid Camera* concept to Israel, Dudu describes his programme as a "chance for women to get out and get together, forget about cooking and cleaning, and talk about things that aren't even academic." Clearly there is a widespread need for such a release; Dotan's audience is always a mixed bag of ages, and social and economic groups.

"Men have reserve duty and soccer games," says Dotan, "even sidewalk cafés. They get together and talk, and they feel more comfortable because they aren't in the company of the opposite sex. When women in this country leave the house, it's usually to go shopping, to parents' meetings or the Kupat Holim."

Dudu's good at chit-chatting; he's been doing it all his life. His ability to make small talk and hold the attention of others inspired him first to be a teacher and then a serious actor. "A comedian is how I ended up, but that's not too far off track. I still have to keep people listening to me, and I still have to interpret what someone else wrote. But I also have to make them laugh."

DUDU GOT his start thanks to Gen. David (Dado) Elazar, who headed the army's Northern Command when the young Haifaite was in basic training.

"I was in the Golani unit. Dado came to the party we gave to celebrate the end of basic training. I performed at the party and everyone found it funny. It was a Thursday. Dado asked if I wanted to become an actor. I said that had once been my idea. He said: 'It's in your blood. From Sunday you'll be in the Northern Command's entertainment troupe.' And that's what happened. He changed my life."

Dudu, as jovial and good natured off stage as on, is known for his persistence and determination. "I would have done well at any job I was given by the army, even if it was working in supplies," he says. "So when I was pushed by Dado into the entertainment troupe, I gave it everything. Maybe part of my motivation was not wanting to disappoint him."

Dado later gave the young comic, who is today one of only 10 Israelis who can support themselves by being funny professionally, another big break. With her eldest son in the army, Dudu's mother was finding it difficult to support her four other children. Dado heard about his protégé's problem and gave him permission to work off-base on weekends.

Dudu was still in the army when the Broadcasting Authority established Israel Television. Since the entertainment troupes were called upon to perform regularly on television, the soldiers gained national exposure.

"We became more famous, I think, than actors who'd been working in the theatre for years," recalls Dudu. "Because the TV was like an oracle. Everyone in the country would gather around the TV set some friend or relative owned. What really made my name was *Cinderella Rockefeller*, the programme I did with Dubi Gal."

SINCE leaving the army 12 years ago, Dudu hasn't stopped working. There was the children's musical *Fu Dudu* written for him by David Kriboche and Yoram Teharlev. That led to a record and TV, more children's programmes and records, and five consecutive appearances with the annual Children's Song Festival. Though he loves children, he branched out into radio with *Joke after Joke*, the Second Programme's most popular show for two years running. That led to the Army Radio and the Third Programme. There was also another successful children's play, *Tommy Tom* written by Dubi Zelzer and directed by Orna Porat.

"I like variety, doing lots of different things," says Dudu. "And different audiences." Which is why two years ago he agreed to mount a programme in English for Jews abroad. With Avi Koren he wrote a 45-minute "act" which opened singer Yehoram Gaon's American show. "Only God and Yehoram know what I went through," he sighs. "But it was a highlight of my career, telling jokes in a foreign language about myself, my wife, my children, diets and Israel which made a foreign audience laugh."

In Israel Dudu has mounted four shows, all of which were eventually recorded: *Kolbo Bidur*, *Kumsitz*, *Waiting for Dudu* and *Time Out*. "Being funny on a record is also a challenge," he notes, "because those listening don't have the benefit of seeing your face." His latest, *Dudu Dotan at Tzavta* was recently released by CBS.

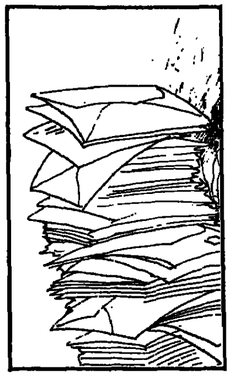
What led to *Chit-Chat* was the popular programme he hosted on television called *Open House*. Dudu would happily teach viewers to cook, take care of their children and tend their gardens or he would interview doctors and other experts. But he missed the reactions of a live audience. And he has a special affinity for women.

"For years I worked hard so my mother would be proud of me. Now, I do it for my wife. It's not easy though. Most of the women sit with their arms folded, waiting, putting me to the test, so to speak. They complain about how the cake is served, how the stage is set and wonder whether they're going to get their money's worth. They are a tough audience to please. So the fact that they like the show, that some even come a second time, really makes me feel good."

ONE OF THE problems faced by the multitude of cable TV stations now broadcasting in the U.S. is that producers have no Neilsen ratings to tell them if a programme is popular or not. Aside from spot surveys, fan letters are often the only indication of how viewers feel. And the fan letters are increasing for *Hello Jerusalem*, the hour-long magazine about Israel that is produced by Kastel Studios together with *The Jerusalem Post*. It is broadcast weekly into the 5 million homes from coast-to-coast which subscribe to SPN (Satellite Programme Network), as well as the 2 million homes hooked up to NJT (National Jewish Television).

"The letters started arriving immediately after we went on the air last April," says Malkie Steinmetz, a former New Yorker. As an employee of Kastel's parent company INCOBA, part of Malkie's job is to answer the fan mail. "At first they would dribble in. Now we're getting about 10 a week.

"We get letters from Jews and Christians alike. They tell us their problems. They ask about aliya — a subject I deal with well since I used to work for the Jewish Agency. They ask about getting subscriptions to *The Jerusalem Post*. One girl asked how to reach Taste of Israel because she'd bought a piece of their bubble gum on a visit here and wanted more.



"But mostly they write to tell us how much they like the programme, what items they particularly liked and what they'd want to see in the future. Some specifically mention Hirsh Goodman (who directed and hosted many segments), Haim Shapiro (who gives regular cooking lessons), Walter Zanger (who takes viewers on tours of the country), Mike Ronnen (who talks about art), Leah Zender (of Israel Radio who emcees the show) and, of course, Ya'acov Kirschen. Many who've seen his animated *Dry Bones* write for copies of his books." They also like Israel Televisions's *Od Lahit* (which features local singers)."

Winfred R. Senior, for instance, writes from Albuquerque, New Mexico: "Just a few words to let you know how much I enjoy watching your programme. It's witty, charming, and full of wonderful youthful graces. I especially like the section on visits to historical sites around Israel."

From Betty Guverman of St. Louis, Missouri, comes this comment: "My daughter Lori has just started watching *Hello Jerusalem* and it's now one of her favourite programmes. She especially likes the singing groups and the many old things in Jerusalem and she even asked if we could all visit one day since we already have one daughter living there."

And from R. Reynolds in Tulsa, Oklahoma: "I want to thank you for your fine programme. It is possible I will never visit Israel, but I get to visit the land through your programme. I especially like the archeological portions."

Malkie says that letters are passed on to the powers that be at SPN and NJT, but that it was clear to them already last summer that *Hello Jerusalem* was a hit. "SPN had a competition in Tulsa," she says, "and asked viewers to decide which was the network's best show. We won first prize." □

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Ashdod
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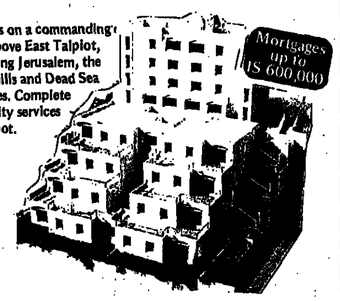

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israel film archive — jerusalem
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Fri. at 2 pm: *Close Encounters of the Third Kind* — special edition
Sat. at 7.30 pm: *The Taming of the Shrew* with Elizabeth Taylor & Richard Burton
9.30 pm: *The Godfather*
Mon. at 7 pm: *The Seven Samourai*, Akira Kurosawa
9.30 pm: *Arch of Triumph* with Ingrid Bergman & Charles Boyer
Tues. at 4 pm: FOR CHILDREN *The Adventures of the Wilderness Family*
7 pm: *Scarlet Street*, Fritz Lang
9.30 pm: *Bullit* with Steve McQueen
Wed. at 7 pm: *The Third Man* with Joseph Cotton & Orson Welles
9.30 pm: *For Whom the Bell Tolls* with Ingrid Bergman & Gary Cooper
Thurs. at 7 pm: *Rashomon*, Akira Kurosawa
9.30 pm: *Who's Afraid of Virginia Woolf* with Elizabeth Taylor & Richard Burton
midnight: *The Pink Panther Strikes Again* with Peter Sellers
Fri. at 2 pm: *Preparez Vos Mouchoirs* with Gerard Depardieu
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The Week's TV/Radio Highlights

NOVEMBER 12 — NOVEMBER 18

FRIDAY

Jacqueline Bisset
TV, 22.10

TV

EDUCATIONAL:
8.15 Literature 8.35 The History of Eretz Yisrael 9.00 Math/Geometry 6 9.15 Citizenship 7-9 9.35 Our Hour 10.00 Elementary School Science 10.30 Music 4-6 11.00 Judaism 7-9 11.30 Society and Culture 12.30 Music 13.00 Society and Culture 13.30 This Is It — youth magazine (repeat) 14.30 Everyman's University: Art in the Age of Technology

CHILDREN'S PROGRAMMES:
15.00 Mickey and Donald — cartoons
15.25 Sabbath Eve Programme

ARABIC-LANGUAGE programmes:
17.30 News roundup
17.32 Arabic film
19.25 Road Safety
19.30 News
19.55 Programme Trailer

HEBREW PROGRAMMES resume at 20.00 with the Sabbath Eve Programme presented by Rabbi Avidor Hacohen
20.15 Weekly News Magazine
21.15 The Good Hour — Meni Pe'er's bi-weekly interview and entertainment show
22.10 Bullitt. Peter Yates' 1968 police film stars Steve McQueen, Robert Vaughn and Jacqueline Bisset
24.00 News

JORDAN TV (unofficial):
10.25 Cartoons 13.00 The Muppet Show 13.40 Those Amazing Animals 14.00 Star Soccer 15.45 Emergency 16.30 The Waltons 18.00 French Hour 19.30 News in Hebrew 20.00 News in Arabic 20.30 Hollywood Stars 21.00 One Hundred Great Paintings 21.30 Family 22.00 News in English 22.15 Crown Court

RADIO 1st

6.11 Musical Clock
7.07 This Morning — news magazine
8.05 Bach: Flute Concerto in E Minor (Rampal); Brahms: Sextet No.1, Op.18 (Stern, Schneider, Katims, Thomas, Casals); Buxtehude: Suite; Ben-Haim: Concerto for Strings (Royal Philharmonic, Alvin); Beethoven: Piano Concerto No.5 (Rudolf Serkin, New York, Bernstein)
10.05 The Fugue in the 20th century — Bartok: Music for Strings, Percussion and Celesta (Concertgebouw, Haitink); Busoni: Fantasy for 2 Pianos (Peter Serkin, Richard Goode) [illegible]
15.00 Sabbath Eve Programme
16.05 Works by Schubert — Sonata in A Major, Op.120 (Alfred Brendel); String Quartet in E-flat Major, Op.125, No.1 (Italian)
17.00 Literary Magazine
17.35 Programmes for Olim
20.05 Bach: Suite No.3 (Bath Festival, Menuhin); Mozart: Serenade No.10, K.361; Beethoven: Violin Concerto, Op.61 (Henryk Szeryng, Concertgebouw, Haitink)
22.30 Schumann: Eichendorff Lieder, Op.39 (Fischer-Dieskau, Christoff Eschenbach)
23.30 On Second Thoughts
00.05 After Midnight — music

2nd

6.12 Gymnastics
6.22 Agricultural Broadcasts
6.35 Editorial Review
6.54 Green Light — drivers' corner
7.00 This Morning — news magazine
8.05 All Shades of the Network — morning magazine
12.05 A Hole in the Net
13.00 Midday — news commentary, music
14.10 Sheshet — weekend programme
16.10 With People
17.15 Foreign Affairs Magazine
18.05 Books are Friends — interviews with poet Yitzhak Shalev
19.05 The Weekly Column
20.05 Shabbat songs
21.05 Sephardi songs
21.35 Yiddish songs
22.05 Between the Rivers — Ephraim Abba's talk show
23.05 Between Friday and Saturday — Yitzhak Livni interviews Eli Eyal, Head of the Information Department of the Jewish Agency
00.10 Hebrew songs

Army

6.00 Morning Sounds
7.07 Songs
8.05 IDF Morning Newsreel
9.05 Morning Party — with Erez Tal
11.05 Mama's Voice — special regards to soldiers
12.05 On Drivers and Traffic — weekend traffic reports, music
14.05 Have a Good Time — with Molly Shapira
16.05 The Wheel of Life — with Liat Peretz, convert to Judaism, originally from Brazil
17.05 Songs by Poets
18.05 Gentlemen of the Press — introduced by Yeshayahu Ben Porat
19.05 Words and Tunes — Hava Alberstein talks to Shoshana Damari
20.15 Mabat Newsreel
21.30 Friday Concert — The Yuval Trio plays works by Brahms
23.05 Shabbat Star — Franka Sinatra
00.15 For Me and You — with Gadi Livne

BBC

1322 kHz.
World Service newsreels at 14.00, 17.00 and 20.15.

SATURDAY

Denholm Elliot
TV, 23.20

TV

ARABIC-LANGUAGE programmes:
18.00 News roundup
18.02 Littlest Hobo
18.30 Family Magazine
19.00 A Guest in the Studio
19.30 News

HEBREW PROGRAMMES begin at 20.00 with a programme for the end of the Sabbath
20.30 Benson: Pete the Hero
21.00 Mabat Newsreel
21.30 Mabat Sport
22.30 A Matter of Choice. A gripping story of rape — its brutal psychological, emotional and legal ramifications. Starring Roberta Maxwell
23.20 Tales of the Unexpected: The Stinker. Starring Denholm Elliott and Joss Ackland
23.45 News

JORDAN TV (unofficial):
17.50 The Super Seven 18.00 French Hour 18.30 (JTV 3) That's Incredible 19.30 News in Hebrew 20.00 News in Arabic 20.30 To be announced 21.00 Doctor 21.30 Entertainment 22.00 News in English 22.15 Feature Film

RADIO 1st

7.11 Albinoni: Oboe Concerto (Theodora Schulze); Mercadante: Sinfonia on Themes by Rossini (Solisti di Venezia); Galuppi: Harpsichord Concerto (Farina); Mendelssohn: Variations and Scherzo, Op.81 for Strings (Cleveland Quartet)
8.05 Hummel: Trumpet Concerto (Maurice Andre, Lamoureux); Chopin: Andante Spianato and Polonaise brilliante (Claudio Arrau, Frankfurt); Ravel: Tombeau de Couperin (New York, Boulez)
9.00 World of Science
9.25 Music Quiz
10.10 The Jerusalem Symphony Orchestra — Bach: Cantata No.211, Coffee Cantata (Gary Bertini); Igor Markevitch: Partita for Piano and Orchestra (Nicole Afriat, Mendi Rodan); Rodrigo: Concierto de Aranjuez (Narciso Yepes, Gabriel Chmura); Tchaikovsky: Symphony No.5 (Gary Bertini)
12.05 Radio Drama
13.00 Stage and Screen
14.10 Children's programmes
15.00 Delius: Sonata (Raphael Sommer, cello; Yonathan Zak, piano); Schumann: 5 Songs (Ralph Cohen); Scriabin: Sonata No.10, Op.70 (Boris Berman) [illegible]
23.00 A Political Book
23.30 Light Music played by the Entertainment Orchestra, conducted by Laszlo Rooth — works by Schubert, Zeitlin, Slonimsky, Goldfaden and Schumann

2nd

7.11 Songs
8.05 A Matter of Taste — with Haim Keinan
9.05 Give a Smile — skits, jokes
9.55 Sights in Israel — with Azaria Allon
10.05 Weekly News Magazine
11.05 Five After One — radio game with Shaul Biber, Uri Yoffe and Shlomo Bar-Shavit
12.05 Hebrew songs
13.10 All Shades of the Network — selections from the weekday programmes
14.10 Songs and Goals — reports from weekend soccer games, music
17.05 Beautiful Land
18.05 Hebrew songs
18.30 Sports Magazine
19.05 Middle East Crossroads
20.10 Bible Reading — Psalms 131
20.22 Potpourri of music
21.05 Weekly News Magazine
22.05 Programme for the end of the Sabbath
23.05 Till 120 — radio game

Army

6.05 Morning Sounds
8.05 Songs
9.05 Happy Choir — children's programme
10.05 Smiles — with Shira Gera
11.05 Two on the Road — Yosef Hadar and Moshe Dor
12.05 Mr. Simon and Little Moise — with Yossi Banai
13.05 Personal Questions — Ya'akov Agmon interviews Prof. Shlomo Giora Shoham
14.05 It all flows
16.05 Who needs Another Theatre — public discussion
17.05 Talks with Soldiers — tankists talk about the approaching winter in Lebanon
18.00 Stepping Stone — nature magazine
19.05 Musical Box
20.05 On Jewish Tradition
21.00 Mabat Newsreel
21.35 Hebrew songs
22.00 Jazz Hour
23.05 Literary magazine (repeat)
00.05 Night Birds — songs, chat with Avi Koren

ENGLISH LANGUAGE BROADCASTS

7.00, 14.00, 17.00, 20.00
Special daily features following the news at 14.00
SUN. Israel Mosaic — weekly magazine
MON. You're On the Air — Live phone-in.
TUE. Mainstream — information and consumer magazine
WED. Forum — discussion
THUR. Studio Three — arts in Israel.
FRI. Thank Goodness It's Friday — Sabbath eve programme
SAT. Weekend — weekly newsreel
These broadcasts can be heard on the Fourth programme 738 kHz. In the Jerusalem area 675 kHz. in Central Israel 1026 kHz.

SUNDAY

Orly Yaniv
Army Radio, 19.05

TV

EDUCATIONAL:
8.15 Special Education — Our Hour 8.40 Math/Geometry 6 8.55 Language and Communication 3-5 9.20 Nature 5-6 9.40 Programme for Kindergarteners — Pretty Butterfly 10.10 English 6 10.30 Literature 7-9 10.55 English 10 11.20 Geography 5-6 11.50 English 9 12.15 English 8 12.40 Science 9-12 13.10 Advice and Guidance 7-9 15.00 Math 4; Islamic Tradition; Road Safety (repeats) 16.00 Fistuk's House 16.20 The Legend of King Arthur (part 2) 17.00 A New Evening — live magazine

CHILDREN'S PROGRAMMES:
17.30 The Man from Atlantis (part 7)
18.20 Animated film

ARABIC-LANGUAGE programmes:
18.30 News roundup
18.32 Tarzan and the Vikings
19.00 Weekly News Magazine

HEBREW PROGRAMMES resume at 20.00 with a news roundup
20.03 I Sang to You My Country — part 4 of a re-run of song programmes marking 100 years of settlement in Israel
21.00 Mabat Newsreel
21.30 Programme Trailer
21.45 Second Look — news commentary and background: The cultural gap between different communities in Israel (part 1)
22.25 Till Pop — bi-weekly pop and entertainment magazine
23.05 Ladies' Man: Games (part 1)
23.30 News

JORDAN TV (unofficial):
17.30 Cartoons 18.00 French Hour 18.05 (JTV 3) The Muppet Show 18.30 (JTV 3) Mr. Merlin 19.00 News in French 19.30 News in Hebrew 20.00 News in Arabic 20.30 Taxi 21.10 Knife Edge 22.00 News in English 22.15 Vegas

RADIO 1st

6.11 Musical Clock
7.07 This Morning — News Magazine
8.05 Bach: Concerto for Four Pianos; Beethoven: Violin Sonata, Op.24, Spring (Perlman, Ashkenazy); Finzi: Five Songs after Shakespeare; Five Bagatelles for Clarinet and Piano; Chopin: Sonata No.2, Op.35; Bernstein: Holiday on Ice, ballet music
10.05 Beethoven's Early Quartets — Quartet, Op.18, Nos. 1 and 2 (Guarneri)
11.00 Sephardi Traditions
11.15 Elementary School Broadcasts
11.30 Education for All
12.05 [illegible] (Beecham); Albeniz: Barcarole Majorca
14.10 Children's programmes
15.25 Middle East Crossroads (repeat)
15.55 Notes on a New Book
16.05 The Feast of St. George at the Greek Orthodox Church, Lod
16.30 Sunday Concert — Vivaldi: Magnificat; Mozart: Exsultate, Jubilate, K.165
17.35 Programmes for Olim
20.05 Everyman's University
20.35 Weekly Chamber Concert — Yuval Trio (Yonathan Zak, Uri Pianka, Simca Heled) — Mozart: Trio in E Major, K.542; Beethoven, Trio in E-flat Major, Op.70, No.2; Brahms: Trio in B Major, Op.8
13.00 Yitzhak Edel: Tryptiche for Piano (Herut Israeli); Schnittke: Hymn for Cello, Harp and Timpani (Bolshoi); Fenelon: Caprice for Viola Solo; Globokar: Piece for Three Percussion Players
00.20 The Golden Generation — historical recordings

2nd

6.12 Gymnastics
6.22 Agricultural Broadcasts
6.35 Editorial Review
6.54 Green Light — drivers' corner
7.00 This Morning — news magazine
8.05 All Shades of the Network — morning magazine
12.05 A Hole in the Net
13.00 Midday — news commentary, music
14.10 Matters of Interest — introduced by Gabi Gazit
16.10 From Here to There — immigration matters
17.10 Magazine
17.25 Of Men and Figures — economics magazine
18.05 Media — behind the headlines of TV, radio and the press
18.47 Bible Reading — Psalms 132
19.00 Today — news magazine
20.10 Sephardi songs
21.05 Light music for wind ensembles
22.05 Cantorial music — special requests
23.05 Third Bell — arts and entertainment magazine

Army

6.06 Morning Sounds
6.30 University on the Air — Prof. David Flusser lectures on the Essenes Sect
7.07 On Drivers and Traffic — traffic reports, music
8.05 IDF Morning Newsreel
9.05 Right Now — with Yitzhak Ben-Ner
11.05 Musical Requests — with Shira Gera
12.05 Israeli Autumn — with Eli Yisraeli
14.05 Two Hours — music, anecdotes, interviews and reviews
16.05 Four in the Afternoon — Hebrew songs
17.05 IDF Evening Newsreel
18.05 Sports Magazine
19.05 Music Today — introduced by Orly Yaniv
20.05 Golden Oldies Hit Parade
21.00 Mabat Newsreel
22.05 Popular songs
23.05 Gentlemen of the Press (repeat)
00.05 Night Birds — songs, chat with Erez Tal

EASY HEBREW BROADCASTS

First programme: News daily at 6.54 a.m. (Saturday 7.04) News and features daily at 5.35 p.m.

MONDAY

Gabi Adam
TV, 21.30

TV

EDUCATIONAL:
8.10 Citizenship 7-9 8.35 English 6 8.50 Geography 7-9 9.20 English 5 10.05 Mathematics 4 10.30 Programme for Kindergarteners 11.00 Spoken Arabic 11.15 Math/Geometry 6 11.30 Math/Geometry 5 11.45 English 7 12.05 English 8 12.30 Literature 9-12 13.05 High School Science 15.00 Everyman's University: Vertebrates; Art in the Age of Technology; Psychology in Teaching 16.00 Handicrafts 16.10 Star Wars (part II) 17.00 A New Evening — live magazine

CHILDREN'S PROGRAMMES:
17.30 3, 4, 5½: The Magic Hat
17.50 The Children of the New Forest (part 2)
18.20 Comics: Harold Lloyd

ARABIC-LANGUAGE programmes:
18.30 News roundup
18.32 Sports
19.27 Programme Trailer
19.30 News

HEBREW PROGRAMMES resume at 20.00 with a news roundup
20.03 Fame. Part 6 of a 16-part series based on the film about a New York performing arts school: The Sell Out
20.50 Stop — weekly road safety corner
21.00 Mabat Newsreel
21.30 Portraits — New monthly series on Israeli artists and writers: Aharon Appelfeld. Written and directed by Gabi Adam
22.00 This is the Time — weekly interview show
22.50 Hart to Hart — adventure series starring Robert Wagner and Stephanie Powers: Ex-Wives are Murder
23.35 News

JORDAN TV (unofficial):
17.30 Cartoons 18.00 French Hour 18.25 (JTV 3) Little House on the Prairie 19.00 News in French 19.30 News in Hebrew 20.00 News in Arabic 20.30 House Calls 21.10 Sara Dane 22.00 News in English 22.15 Hart to Hart

RADIO 1st

6.11 Musical Clock
7.07 This Morning — news magazine
8.05 Mendelssohn: Atalia Overture (Moshe Atzmon); Bach: Violin Sonata in A Major (Suk); Faure: Pavane; Bartok: Village Scenes; Chopin: Trio (Beaux Arts); Handel: Harp Concerto [illegible]
[illegible] Taub, Arieh Vardi); Rachmaninoff: Corelli Variations (Zahava Plavin); Britten: Four English Songs (Robin Weisel-Capsouto)
13.00 Artists' Parade with music by Brahms, Mozart, Beethoven, Handel, Tournier, Haydn and Berlioz
14.10 Children's programmes
15.30 World of Science (repeat)
15.55 Notes on a New Book
16.05 Auber: La muette de Portici, Overture (Paris, Hermann Scherchen); Paganini: Violin Concerto No.2 (Riccardo Ricci); Orff: Victory of Aphrodite. Cantata
17.35 Programmes for Olim
20.05 Everyman's University
20.35 From Wiener Musik Wochen 1982, with the Vienna Chamber Ensemble. Christian Altenburger, violin; Lynn Harell, cello; James Levine, piano — Schubert: Cello Sonata, Arpeggione; Haydn: Divertimento, Op.39; Schubert: Trio, Op.44; Spohr: Nonet, Op.31
22.30 Reflections on the Portion of the Week by Rabbi Zephania Drori
23.00 Talks with Musicians — Shabbetai Petrushka (part 1)
00.20 Choral Music — Palestrina: Mass; Brahms: Motet

2nd

6.12 Gymnastics
6.22 Agricultural Broadcasts
6.35 Editorial Review
6.54 Green Light — drivers' corner
7.00 This Morning — news magazine
8.05 All Shades of the Network — morning magazine
12.05 A Hole in the Net
13.00 Midday — news commentary, music
14.10 Matters of Interest — introduced by Gabi Gazit
16.10 From Here to There — immigration matters
17.10 Magazine
17.25 Of People and Places
18.05 Religious Affairs Magazine
18.47 Bible Reading — Psalms 133, 134
19.00 Today — news magazine
20.10 Sabbath songs
22.05 Literary Magazine (repeat)
23.05 The Second Half — women's magazine

Army

6.06 Morning Sounds
6.30 University on the Air — Endocrinology
7.07 "707" — with Shlomo Artzi
8.05 IDF Morning Newsreel
9.05 Right Now — with Rafi Reshef
11.05 Musical Requests — with Shira Gera
12.05 Israeli Autumn — with Eli Yisraeli
14.05 Two Hours — music, anecdotes, interviews and reviews
16.05 Four in the Afternoon — Hebrew songs
17.05 IDF Evening Newsreel
18.05 Army and Defence Magazine
19.05 Music Today
21.00 Mabat Newsreel
21.35 University on the Air (repeat)
22.05 Popular songs
23.05 Stepping Stone (repeat)
00.05 Night Birds — songs, chat with Yael Dan

TUESDAY

Michael Moriarty
TV, 22.15

TV

EDUCATIONAL:
8.15 Judaism 7-9 8.40 English 5 9.00 English 8 9.25 The History of Eretz Yisrael 10.10 English 6 10.25 Math/Geometry 5 10.40 English 7 11.00 Math 4 11.20 English 9 11.40 Advice and Guidance 7-9 12.05 Science 7-8 12.30 English 10 13.00 History 13.30 Music 15.00 Ma Pitom, Geography; Road Safety (repeats) 16.00 Documentary — the Kremlin 17.00 A New Evening — live magazine

CHILDREN'S PROGRAMMES:
17.30 The Wonder Clock — cartoons
18.00 Faster, Higher, Stronger — sports magazine

ARABIC-LANGUAGE programmes:
18.30 News roundup
18.32 The Happy Shoemaker (part 3)
19.00 Panorama — Tourism '82
19.30 News

HEBREW PROGRAMMES resume at 20.00 with a news roundup
20.03 That's Hollywood. Series about the movie industry: Soaps and Sobs
20.30 Kolbotek — weekly consumer magazine
21.00 Mabat Newsreel
21.30 Jessica Novak: Man on the Street
22.15 Too Far to Go. Based on 11 short stories by John Updike, this film surrounds the daily life of an American family. Starring Michael Moriarty and Blythe Danner
23.50 News

JORDAN TV (unofficial)
17.40 Cartoons 18.00 French Hour 18.20 (JTV 3) The Flying Kiwi 19.00 News in French (JTV 3) Candid Camera 19.30 News in Hebrew 19.45 Magazine Zero One 20.00 News in Arabic 20.30 Bless This House 21.00 News in English 22.15 Love Boat

RADIO 1st

6.11 Musical Clock
7.07 This Morning — News Magazine
8.05 Bach. Brandenburg Concerto No.1 (Pro Arte); Schubert: String Quartet No. 14, Death and the Maiden (Guarneri); Mark Lavry: Piano Concerto No.1 (Pnina Saltzman, Jerusalem Symphony, Mendi Rodan); Haydn: Symphony No.101
10.05 Beethoven's Early Quartets — Op. 18 Nos. 5 and 6 (Fine Arts)
11.00 Sephardi Traditions
11.15 Elementary School Broadcasts
11.30 Education for All
12.05 Brummel: Song; Corelli: Concerto Grosso; Haydn: Violin Concerto No.1 [illegible]
17.35 Programmes for Olim
20.05 Everyman's University
20.35 From Our Concert Halls — music by Guillaume de Machaut, Luciano Berio, Hindemith, Yossi Mar-Haim, Debussy, Edgar Varese, Purcell, Krenek, Schidlowsky, Kotonsky, Penderecki, Krause and Serocki
23.00 Shmuel Almog's talk show
00.20 Music from the Renaissance and the Baroque periods

2nd

6.12 Gymnastics
6.22 Agricultural Broadcasts
6.35 Editorial Review
6.54 Green Light — drivers' corner
7.00 This Morning — news magazine
8.05 All Shades of the Network — morning magazine
12.05 A Hole in the Net
13.00 Midday — news commentary, music
14.10 Matters of Interest — introduced by Gabi Gazit
16.10 Health and Medicine Magazine
17.10 Magazine
17.25 Of Men and Figures — economics magazine
18.05 Spotlight — social and civil affairs magazine
18.47 Bible Reading — Psalms 135
19.00 Today — people and events in the news
20.10 Story and Song
21.05 Cantorial Music
22.05 Hebrew songs
23.05 Two by Two — family counselling

Army

6.06 Morning Sounds
6.30 University on the Air — Rafi Ventura talks about the ancient Egyptian civilization
7.07 "707" — with Shlomo Artzi
8.05 IDF Morning Newsreel
9.05 Right Now — with Yitzhak Ben-Ner
11.05 Musical Requests — with Shira Gera
12.05 Israeli Autumn — with Eli Yisraeli
14.05 Two Hours — music, anecdotes, interviews and reviews
16.05 Four in the Afternoon — Hebrew songs
17.05 IDF Evening Newsreel
18.05 Social Affairs Magazine
19.05 Music Today — music magazine
20.05 Rock Plus
21.00 Mabat Newsreel
21.35 University on the Air (repeat)
22.05 Popular songs
23.05 Classical Night Birds — with Ram Evron
00.05 Night Birds — songs, chat with Eli Yisraeli

DIAL LOCATIONS

AM in KiloHertz
FM in MegaHertz

		1st Programme	2nd Programme
Central Israel	AM:	576	657
	FM:	91.3	95.5
J'm area	AM:	1170	711
	FM:	91.3	95.5
Haifa area	AM:	576	1206
	FM:	89.4	103.2
B'sheba area	AM:	576	657
	FM:	88.8	103.5

WEDNESDAY

Shira Gera
Army Radio, 11.05

TV

EDUCATIONAL:
8.15 The History of Eretz Yisrael 8.40 English 8 9.05 Spoken Arabic 9.20 English 7 9.40 Ma Pitom 10.10 English 6 10.25 Literature 10.45 Nature 5-6 11.05 Math/Geometry 11.20 English 6 11.40 Literature 7-9 12.00 Geography 5-6 12.30 English 9 13.00 Science 9-12 13.35 English 9 15.00 Everyman's University: Art in the Age of Technology: Viewpoint 16.00 Those Were the Days 16.30 Pretty Butterfly 17.00 A New Evening — live magazine

CHILDREN'S PROGRAMMES:
17.30 Somersaults — live weekly discussion and entertainment show

ARABIC-LANGUAGE programmes:
18.30 News roundup
18.32 Tabitha
19.00 Agriculture Magazine
19.30 News

HEBREW PROGRAMMES resume at 20.00 with a news roundup
20.03 Rhoda: Ida works out
20.30 Eight Thirty — art and culture magazine
21.00 Mabat Newsreel
21.35 Moked — weekly interview hour
22.05 La Vie d'un honnête homme. French comedy starring Michel Simon and Lana Marconi. Directed by Sacha Guitry
23.35 News

JORDAN TV (unofficial):
17.40 Cartoons 18.00 French Hour 18.20 (JTV 3) Richie Rich 18.40 (JTV 3) Amazing Animals 19.00 News in French 19.30 News in Hebrew 20.00 News in Arabic 20.30 Young at Heart 21.10 Caleb Williams 22.00 News in English 22.15 S.W.A.T.

RADIO 1st

6.11 Musical Clock
7.07 This Morning — news magazine
8.05 Mendelssohn: Symphony No. 4 Boston, Charles Munch); Paganini: Caprice No. 24 (Perlman); Spohr: Piano Quintet; Schumann: Piano Sonata No. 3, Op.14 (Wladimir Horowitz); Liszt: 3 Songs
10.05 Beethoven's Early Quartets — Quartet, Op.59, No.1 (Tel Aviv)
11.00 Sephardi Traditions [illegible]
13.00 Eugene Ormandy conducts — Offenbach: Orpheus in the Underworld, Overture; Tchaikovsky: Symphony No.4 (Philadelphia)
14.10 Children's programmes
15.55 Notes on a New Book
16.05 The Haydn Quartets by Mozart — Quartet in A Major
17.00 Talmud lesson
17.20 Introduction to the Oral Law
17.35 Programmes for Olim
20.05 Everyman's University
20.35 On the Opera Stage — Words by William Shakespeare
22.55 Bloch: Sea Poems: Dallapiccola: Sonatine; Respighi: 3 Gregorian Preludes; Reinecke: Sonata in E Minor
00.20 Jazz

2nd

6.12 Gymnastics
6.22 Agricultural Broadcasts
6.35 Editorial Review
6.54 Green Light — drivers' corner
7.00 This Morning — news magazine
8.05 All Shades of the Network — morning magazine
12.05 A Hole in the Net
13.00 Midday — news commentary, music
14.10 Matters of Interest — introduced by Gabi Gazit
16.10 Press Conference — introduced by Yitzhak Golan
17.10 Magazine
17.25 Of People and Places
18.05 Programme for Senior Citizens
18.47 Bible Reading — Psalms 136
19.00 Today — people and events in the news
20.10 Sephardi songs — recordings of live performances
21.05 Jazz Corner
22.05 Quiz on Jewish History
23.05 Good Evening from Jerusalem

Army

6.06 Morning Sounds
6.30 University on the Air — Prof. Samuel Sambursky lectures on Ancient Greece
7.07 "707" — with Shlomo Artzi
8.05 IDF Morning Newsreel
9.05 Right Now — with Rafi Reshef
11.05 Musical Requests — with Shira Gera
12.05 Israeli Autumn — with Eli Yisraeli
14.05 Two Hours — music, anecdotes and interviews
16.05 Four in the Afternoon — Hebrew songs
17.05 IDF Evening Newsreel
18.05 Foreign Affairs Magazine
19.05 Music Today — music magazine
20.05 Foreign Language Hit Parade
21.00 Mabat Newsreel
21.35 University on the Air (repeat)
22.05 Popular songs
23.05 Talks with Soldiers (repeat)
00.05 Night Birds — songs, chat with Eli Moher

French

7.15 (Fourth, Fifth) 15 min. including review of Hebrew press
14.30 (Fourth, Fifth) 30 min
19.05 (Fourth) 5 min.
20.15 (Fourth) 15 min.
22.30 (Fifth) 25 min.
24.00 (Fifth) 30 min

THURSDAY

Peter Barkworth
TV, 22.25

TV

EDUCATIONAL:
8.15 Language and Communication 3-5 8.40 Spoken Arabic 9.00 English 7 9.20 Music 4-6 9.50 English 8 10.15 Nature 10.30 The History of Eretz Yisrael 10.70 Programme for Kindergarteners 11.15 English 6 11.30 Geography 7-9 12.00 Science 7-8 12.30 Literature 9-12 13.00 Music 13.30 French 15.00 Programme for Kindergarteners Citizenship (repeats) 16.00 This Is It — live youth magazine 17.00 A New Evening — live magazine

CHILDREN'S PROGRAMMES:
17.30 Mr. Merlin. Part 8 of a series about Merlin the wizard reappearing in the 20th century
18.00 Shmil's Cat Club with guests from various children's courses

ARABIC-LANGUAGE programmes
18.30 News roundup
18.32 Situation
18.45 Inventions and Innovations
19.00 Meeting — discussions on current affairs
19.30 News

HEBREW PROGRAMMES resume at 20.00 with a news roundup
20.03 Match of the Week
20.50 Beauty Spot — tips for hikes and trips
21.00 Mabat Newsreel
21.30 Hard Choices. Part 5 of a 6-part documentary series on technology: Death and Dying
22.25 Winston Churchill — The Wilderness Years. Part 3 of an 8-part series on the life of Winston Churchill between 1929 and 1939. Starring Robert Hardy, Sian Phillips and Peter Barkworth: In High Places
23.15 Shelley: Dearly Beloved
23.40 News

JORDAN TV (unofficial):
17.30 Cartoons 18.00 French Hour 18.30 (JTV 3) The Misadventures of Sheriff Lobo 19.00 News in French 19.30 News in Hebrew 20.00 News in Arabic 20.30 Mind Your Language 21.10 Fall Guy 22.00 News in English 22.15 Movie of the Week

RADIO

6.11 Musical Clock
7.07 This Morning — news magazine
8.05 Mozart: Divertimento, K.251 (Berlin Philharmonic); Brahms: Piano Concerto No.1 (Leon Fleisher, Cleveland, Szell); Sibelius: Symphony No.2 (Szell)
10.05 Beethoven's Early Quartets — [illegible]
13.00 Edmond Audran: La mascotte
14.10 Children's programmes
15.25 Talk on *halachic* matters by Chief Rabbi Shlomo Goren
15.55 Notes on a New Book
16.05 First Recording — Ken Shifrin, trombone; Leah Melamed, piano — Handel: Concerto in F Minor; Bloch: Sinfonia for Trombone and Orchestra (adapted for piano); Ravel: Pavane
16.40 Speaker's Podium
17.10 Lesson in *Halacha*
17.35 Programmes for Olim
20.10 Schubert: Duo, Op. 162 (Gyorgy Pauk, Peter Frankl)
20.35 The Jerusalem Symphony Orchestra — Brahms: Symphony No.1 (Bertini); Mordechai Seter: Variations for Symphony Orchestra (Bertini). Stravinsky: Violin Concerto (Gyorgy Pauk, David Shallon); Bizet: Excerpts from Carmen (Sara Walker, Eduardo Alvarez, Bertini)
23.00 Radio Drama
00.20 Chamber Music — Mozart: String Quintet, K.515 (Budapest, Walter Trampler)

2nd

6.12 Gymnastics
6.22 Agricultural Broadcasts
6.35 Editorial Review
6.54 Green Light — drivers' corner
7.00 This Morning — news magazine
8.05 All Shades of the Network — morning magazine
12.05 A Hole in the Net
13.00 Midday — news commentary, music
14.10 Matters of Interest — introduced by Gabi Gazit
16.10 Any Questions?
17.10 Magazine
17.25 Of Men and Figures
18.05 Production Line — industrial magazine
18.47 Bible Reading — Psalms 137
19.00 Today — people and events in the news
20.10 Between Friday and Saturday (repeat)
21.05 With People (repeat)
22.05 Books are Friends (repeat)
23.05 Treasure Hunt — radio game

Army

6.06 Morning Sounds
6.30 University on the Air — Prof. Joseph Tal talks about Musical Language
7.07 "707" — with Shlomo Artzi
8.05 IDF Morning Newsreel
9.05 Right Now — with Yitzhak Ben-Ner
11.05 Musical Requests — with Shira Gera
12.05 Israeli Autumn — with Eli Yisraeli
14.05 Two Hours — afternoon magazine
16.05 Four in the Afternoon
17.05 IDF Evening Newsreel
18.05 Economics Magazine
19.05 Music Today — music magazine
20.05 Israeli Hit Parade
21.00 Mabat Newsreel
21.35 University on the Air (repeat)
22.05 Popular songs
23.05 The Wheel of Life (repeat)
00.05 Night Birds — songs, chat with Ronnie Toren

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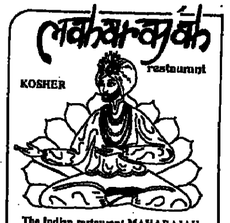
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WHERE EAST MEETS WEST

ZORBA THE BUDDHA, the capital's newest eatery, has a really interesting vegetarian menu. Among the dozen main courses offered when I was there were an Okara and mushroom pate, Chlono – whole rice with Chinese vegetables, cardamon and sweet n' sour sauce, and Sate – skewers of deep fried soy tofu with Indonesian peanut sauce on seaweed. There are many unusual hors d'oeuvres and desserts, fresh fruit juices and Shanti Lassi – an Indian coconut yoghurt delight. THIS PLACE IS A MUST, even if you're not a vegetarian. Intriguing atmosphere, attentive service, out to please. ZORBA THE BUDDHA, 9 Rehov Yoel Salomon, off Kikar Zion, through the alley, follow the signs. Sun.-Thurs., 12–3, 6–11 pm, Saturday night.

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Bad propaganda

A FACE to remember. Throughout the performance, with almost no change in demeanor, and yet highly expressive, this is the face of Mr. Israel Everyman (actor: Ezra Dagan). He displays vintage Israeli sullenness, sulkiness, vexation, moroseness and high-grade tension.

He is constantly on the lookout for others who are out to get him, ready to break out in peevish whining at the iniquity of the world. Yet he is also ready at any moment to take advantage of any weakness in others (including the Good Lord himself). He is incapable of intentional cruelty, but capable of losing himself in a verbal rage that leads to vileness and insensitivity towards others (such as his own mother and Arabs). He cringes before stronger adversaries, but acts presumptuously towards weaker ones. He harbours no fellow-feeling or wish for intimacy with anybody else and engages in no soul-searching or introspection. He is a self-proclaimed patriot who dislikes everything his *patria* stands for, who is ready to abandon it at the drop of a visa. He's sentimental in words and brutal in deeds, shallowly religious and shallowly lecherous, ever susceptible to big words (his own) and never sensitive to any profound feelings.

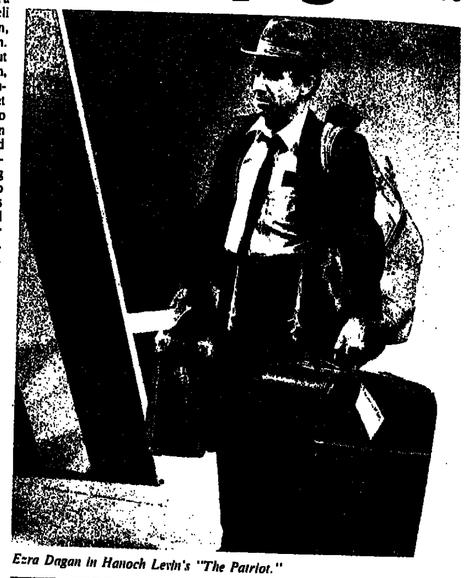
This fickle and contemptible character, spiteful and suspicious, isolated from humanity, from family, from self, is a loathsome portrayal of the Wandering Jew. Such is Hanoch Levin's *Patriot*.

There can be no identification with this character, only contempt and loathing for him. The transfiguration and transformatin of reality which makes for good art, and of which Hanoch Levin has shown himself capable, is missing in this work; what is left is hatred and disgust verbalized and put on the stage. At times during this performance one laughs embarrassedly; at times one cringes and wishes one were far away. But the audience almost never perceives this character as a mirror, albeit a distorted one. Exaggeration in caricature drawing is all very well, but life as it is lived must still be recognizable. No one could possibly recognize himself in *this*.

HANOCH LEVIN'S great talent for character portrayal, and Oded Kotler's great talent for transforming words into stage business, have led them astray this time. They have landed themselves in a *cul-de-sac*, both theatrically and politically. This is neither satire nor good theatre (with the exception of one or two strong scenes).

It is all too one-sided to give the flavour of satire: no contrasts, no perspective, no values against which to measure human foibles. The one case which hints of another perspective is that of the Arab boy who is kicked and then killed; his pathetic pleas for his life could be a genuinely theatrical background to insight into the context of the *Patriot*. And so what happens? Levin goes and compares this boy to the children killed in the Holocaust. What good does this comparison do, in the context of the play? Dragging in the Holocaust on every conceivable occasion may have safely been left to the prime minister, or to journalists with no descriptive power of their own.

The play would have been none the worse if the Arab boy had begged for mercy with simple humanity, without historical comparisons. The irritation of the audience, or part of it, with this truly unjustifiable comparison can only harm the impact of the play.


Ezra Dagan in Hanoch Levin's "The Patriot."

THEATRE/Uri Rapp

This, and a few other unwarranted grossly clumsy scenes turn the play into bad propaganda instead of good theatre. Instead of bringing the audience around to realizing: This is me, this is us, that is what things are like, the *Patriot* leaves people feeling, quite rightly: I'm not like that at all, this monstrosity has nothing to do with us.

And since I consider Levin to be correct in his criticism much of the time, I regret his missing the great opportunity given him by the Neve Zedek Theatre to stage a work of satirical art which really hits where it hurts.

THE WHOLE brouhaha around the censorship board and its prohibition of the play, and later of certain passages in it, only show what fools censors really are. No personal criticism is intended; I am talking about professional incompetence. What is offensive in Levin's play is the image of the character of the Jewish people, not the so-called desecration of "values" like the purity of the family or the lighting of Sabbath candles or even the sanctity of human life.

The *Patriot* is at one with *Soul of a Jew* (a much better work of art) in showing that (for the time being, hopefully) Zionism, as it was meant to be, has lost the battle against the character-deforming features of a prolonged existence in exile and that the Wandering Jew is still with us.

But when this is done journalistically and propagandistically, there is no sense in censoring it (leaving aside the principle that there should be no advance censorship at all); newspaper articles do the same all the time — and more people read the papers than go to the theatre.

If Levin's point had been made more artistically, it would have a less direct and more profound impact. But in that case, any censorship would be completely unjustifiable, even in terms of the laws which were in force until recently in most democratic countries, because of the "redeeming quality" of art.

As the matter stands, the censorship board has made sure that every single unpalatable opinion of Hanoch Levin (as a citizen, not as an artist) has come to the attention of every man, woman and child in Israel. Verily, the dream of every journalist.

If the play is slanderous or offensive to religious feelings, let the courts deal with it. Political and social criticism *must* be free not only for the sake of democracy, but for the sake of an open examination of what we are doing. If this is offensive, even to "basic values," then so be it. Values which are not examined and put to the test of criticism are not worth their mettle.

In any case, Hanoch Levin does not attack religious values, but the hypocrites who wield their Tora as a weapon with which to attack others and thereby invalidate their own values. And the same applies to other "values" alleged to be attacked in this play.

The attorney general's recent statement concerning censorship is a milestone in Israeli democracy: it prevents, in effect, any advance censorship except in cases that would presumably be prosecuted in a criminal court anyway.

But the statement also demands great care, tolerance and a positive attitude towards political and social criticism, even when it is offensive.

If *The Patriot* was the reason for the public articulation of such a statement, its service to Israeli society far exceeds its merits as theatre. □

English umbrella

The Israel Ballet's production of Fokine's "Les Sylphides."

DANCE
Dora Sowden

FOKINE'S ballet *Les Sylphides* was a watershed in his time, introducing a new romanticism into dance. It is still so in our time, for any classical company marks its true coming of age by its level of performance in this masterpiece, where the real star is, or should be, the *corps-de-ballet*.

By this measure, the Israel Ballet, presenting its premiere of *Les Sylphides* in Binyenei Ha'uma (November 7) may be said to have confirmed its professional position. Appearing in this hall at all was an act of daring, and though the balconies were unused the full hall was an indication of how far the company had come towards meeting the challenge it had itself set.

That does not mean that the performance left nothing to be desired. Even discounting my own bedazzlement by a performance of *La Bayadere* by the Royal Ballet at Covent Garden a few days ago, there was reason for making qualifications. The "corps," for the most part, looked more dutiful than definitive in its movements, without the confidence that produces the ultimate shine. The three leading ballerinas — Na'ama Yadlin, Jane Sanig and Marcia Sussman were charming and skilled, but the music seemed at first too slow for Yadlin. Though Jeremy Allen, a tall, personable newcomer, partnered Sussman well, he had neither the authority in deportment nor the elevation in leaps to make his role central (as it should be).

The rest of the programme was taken up with repeats of Berta Yampolsky's fine *Untitled, Dedicated to Raoul Wallenberg* and of David Lichine's *Graduation Ball* in which the company projected such sense of comedy and spirit of enjoyment as gave a gloss to every one of the dances.

IN A two-week visit it isn't possible to assess dance values in London — particularly as the Sadler's Wells Royal Ballet, the Ballet Rambert and the London Contemporary Dance Theatre were all away touring. But from six performances and an hour at a studio an impression could nevertheless be formed.

One such impression is that there is now more modern dance in England, and more interest in it, than ever before — not all of it good but all of it trying, and therefore, constructive in that sense. "Dance Umbrella," an organization and a venue, shelters all sorts of companies and dancers, giving them a chance to show themselves. Some are visiting and some are local, but all are experimenting, making new approaches and serving a purpose even where these approaches prove sterile.

Where London does score is in classical dance. Even modern choreographers like Hans van Mannen create for the Royal Ballet within the parameters of classical form. And the Royal Ballet is still among the best companies in the world — in some ways better than ever — as I could judge from three evenings with different programmes. The introduction of new choreographers has not only added something to the repertoire but also to the style of the dancers. For instance, Rudolf Nureyev's version of Petipa's *La Bayadere* remains utterly classical but with a glow that puts it among the best things I saw. Nureyev himself appeared in the only male role and it was a thrill to view his presence and his mastery of style again. At 44, he is perhaps not as fast as he was 10 years ago, more careful in attack, with noticeable underplay of arm movement when doing turns in the air. Yet he is still a great, great dancer and did not deserve some of the criticism that seemed to deplore the fact that he was dancing at all.

Disappointing to some extent was the Royal Winnipeg Ballet from Canada in a season at Sadler's Wells Theatre. When this company came to Israel some years ago, the programmes were attractive, the dancers engaging. Though the dancers were again admirable, with several ballerinas of exceptional quality, the performances were rather lack-lustre because of tame choreography. Only in early works from the Winnipeg repertoire, such as Vesak's *Ecstasy of Rita Joe* and Agnes de Mille's *Rodeo*, was there brilliance.

A SURPRISE was a company calling itself by the uninviting name of "The Dance Machine" — an American troupe doing dances from famous musicals (some choreographed by Agnes de Mille). Adding some songs and explanations to the dancing, members of the "Machine" gave wonderful reproductions of Fred Astaire routines and other tap dancing, versions of such old-time numbers as the Charleston and the Black Bottom, as well as whole dance scenes. It was all done with such polish and sparkle that I was glad I had overcome my reluctance to see a "Machine."

Though Prokofiev's *War and Peace* is an opera, not a ballet, I must comment on the excellence of the dancing included in the colossal and breath-taking production by the English Opera Company at the Colisseum in London. Choreographed by Pauline Grant, the dances not only looked as if they really belonged to the situation (which doesn't always happen) but were also so well fitted into the available space that it seemed ample. The whole performance was unforgettable.

"Dances of Asia" is the title of a programme to be presented at the Tel Aviv Museum on November 22 by some of our Israeli experts on Eastern dance. Timi Kedar will perform dances of Japan, Ran Shinar (Kumar Duan) dances of India and Wera Goldman dances of Bali and the Philippines. Anat Even-tov and Tal Haran will also participate in the programme. There will be a compère to give explanations.

TWO women have initiated a new kind of "creative service" in Israel. Yemmi Strum and Carol Slater plan tours not usually covered by sightseeing excursions. They include visits to dance studios, rehearsals, meetings with dancers and artistic directors, and dance performances. Similar tours are arranged for those interested in other performing arts and art forms. A mixed tour could include a visit to a fashion designer's workshop, a theatre to meet performers and a dance studio to attend a class. The telephone numbers are 03-454511 or 03-453128. □

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EVENTS

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Saturday, November 13 at 20.30
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A performance based on interaction between different functions of human images, actors and audience. Produced by the Israel Museum in conjuction with the exhibition "Here and Now" and presented by the Kokonar Theater Group.

CHILDREN'S FILM
Sun., Nov. 14; Mon., Nov. 15; Wed., Nov.17; Thurs., Nov.18 at 15.30
"RED BALLOON" & "WHITE HORSE" — 2 award winning films

CREATIVE THEATRE FOR CHILDREN (ages 5–10)
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FILM
Tuesday, November 16 at 18.00 & 20.30
"FOUR SEASONS" (USA 1981)
Dir. Alan Alda; with Alan Alda, Carol Burnett

GALLERY TALK (in English)
Tuesday, November 16 at 19.15
SELECTED OBJECTS FROM THE DAYAN COLLECTION

SPECIAL CONCERT
Wednesday, November 17 at 20.30
HOMAGE TO THE FAMOUS SPANISH COMPOSER — Joaquin Rodrigo.
On the program works by the composer and other Spanish composers as well as Ladino Songs. The composer, Joaquin Rodrigo, will open the evening with: The Israeli Mandolin Ensemble — Shleya; Eti Khan — soprano; Lior Yekutieli — guitar; Idit Segev — piano; Adina Her-Oz — harp; Danny Akiva — guitar; Shmuel Magen — cello; Avraham Ferera — vocal.

CONCERT
Saturday, November 20 at 20.30
CONTEMPORARY ISRAELI COMPOSERS
In conjunction with the exhibition "Here & Now". Folklore & Modernism in Israeli Music. Compositions by Zvi Avni, Yehaskel Brown, Paul Ben-Haim, Ami Maayani, Aaron Charlap & Danny Akiva. Danny Akiva — guitar; Eti Khan — soprano; Yehoshua Rockman — violin; Idit Segev — piano.

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ROCKEFELLER MUSEUM: Sun.–Thurs. 10–17; Fri. & Sat. 10–14
LIBRARY: Sun., Mon., Wed., Thurs. 10–17; Tues. 16–20
GRAPHICS STUDY ROOM: Sun., Mon., Wed., Thurs. 11–13; Tues. 16–20
TICKETS FOR SATURDAY: Available in advance at the Museum and at the ticket agencies: Tel Aviv — Rococo, Etzion, Le'an and Castel; Jerusalem — Kla'im.

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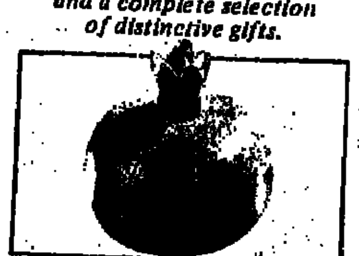
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READ ALL ABOUT IT IN: THIS WEEK

Another black joke

TELEREVIEW/Philip Gillon

JOSEPH Vitkin issued a call in 1904 to Jewish youth in the Pale of Settlement to immigrate to Palestine and become farmers tilling the soil. "We must work and struggle to redeem our land, and fight with the courage of those for whom there is no possible retreat... Awake, O youth of Israel!"

Vitkin was the prophet of the Second Aliya, who believed, to quote, Isaac Luftbahn that a people "gains political, economic and cultural status through its work and the rights gained through toil." These views found their supreme expression in the philosophy of A.D. Gordon: "A country is conquered by the people who dwell and work in it, by those who live and create in it."

Presumably it was not by coincidence, but by intent, that Israel Television showed us on the same night two completely opposed versions of how these ideals have been put into practice in Israel. The juxtaposition of one film made to warm the cockles of Labour Zionist hearts and another calculated to cause a gnashing of those socialist teeth made me think that somebody was playing a practical joke on us. Perhaps this reaction was only my paranoia showing.

THE FIRST film was produced by the Israel Film Service, and followed a familiar pattern. The hero was 88-year-old Nahum Horowitz, who immigrated to Israel in 1904 when Vitkin issued his call to youth, and the heroine was his wife Yehudit, whom he married in 1917. Horowitz was a member of Hashomer and a founder of Kfar Giladi in Upper Galilee, where he and Yehudit still live, surrounded by many descendants. He now looks after the museum in Tel Hai.

The film was composed of contrasts between the brave old days when everyone was very poor, life was hard but idealism was strong, and the decadent present, when people are affluent but very, very perplexed. We saw several sepia still shots of vigorous young men, moustachioed, wearing keffiyas and bandoliers, mounted on horses and looking rather like members of T.E. Lawrence's Arab Legion. Though Horowitz and his fellow-members of Hashomer defended the settlements with desperate valour against the Arabs, they also loved the Arabs, who in turn adored them. He was convinced that the two peoples could come to live happily ever after.

Some charming stills showed him and Yehudit at the time they got married. She was very beautiful, and he was very handsome. In the film shots of the modern era, she is shown offering him tea and honey in their room, to which offer he responds with grunts. Then they sit outside, with an old, old dog laying its head on his knee, and he strokes its head. He tells us sadly that he is very depressed about the state of the nation, the decline in moral values and the embittered relations between Jews.

One lesson of the film appeared to be the stupidity of the claim of Browning's Rabbi Ben-Ezra: "Grow old along with me, the best is yet to be..." According to what we saw, growing old is absolutely awful. Nevertheless, the film did make another point: the pioneers who had succeeded in turning an arid border mountaintop, at a time of grave danger, into the flourishing, green kibbutz of Kfar Giladi had done the nation a very great service, precisely as visualized by Vitkin and Gordon.

Settlers of the Second Aliya went where the Zionist leaders decreed they should go, in accordance with those leaders' assessment of the national need. Settlers of Gush Emunim went to Atzmona on the day after the Camp David agreement was confirmed in defiance of the legal government and in accordance with the wishes of a handful of fanatics interpreting God's will.

THE SECOND film of the evening dealt with what happened at Atzmona between its creation and its abandonment.

I approached this one with a great deal of trepidation. Clearly it was my duty as a television reviewer to purge myself of all my principles — prejudices, if you like — and to give attention to it with an entirely open mind.

Uri Goldstein, who made the film, had obviously decided that he was not going to betray in a single foot of film what he himself thought about Gush Emunim in general, and Atzmona in particular. It was true that he gave a sympathetic, even sentimental, presentation of the men, women and children in their daily lives; but he presented them as rather naive, simple people, doing whatever they were told to do by their leaders, who supplied more emotional than cerebral input. He showed that the settlers had simple faith all right, but that they were capable of analysing what they were doing.

These things emerged by implication; they were never stated. Goldstein went to enormous trouble not to make any value judgments, either way. His was no political or sociological thesis, but an impressionistic film only, cast in diary form to show events and non-events with a maximum of sentiment, and even of sentimentality.

For quite some time I was fascinated by Goldstein's balancing act, which made me think of an acrobat on a high wire. Surely he would have to come down on one side or the other. He seemed to totter this way, that way, but he never fell. After a time, I began to find the stunt boring, just as happens to spectators in a circus when an act goes on too long. Ninety minutes without a judgment or any analysis tot up to an awful lot of minutes. I thought the film cried out for a message of some sort, other than that these simple people had worked very, very hard in a very beautiful spot.

PERHAPS another film should be made about Gush Emunim's war against Camp David during the period between the signing of the peace treaty and the final evacuation from Yamit. The phenomenon of Gush Emunim is so strange that it merits an in-depth analytic film. Prior to 1967, there were many magnificent kibbutzim and moshavim established by Orthodox pioneers, who fused the ideals of Vitkin and Gordon with love and study of the Bible and the Talmud, and with adherence to religious precepts. Not until Gush Emunim came into existence were these hallowed principles applied to defy successive Israeli governments and the law of the land.

A social anthropologist has suggested to me a possible theory to explain Gush Emunim. Prior to 1967, stress on the protection of Orthodoxy had kept many religious youths outside the mainstream of creative pioneering in Israel: it was from the yeshiva and not the settlement that they drew their inspiration. The Six Day War, which brought about the restoration into Jewish hands of Judaism's most cherished sites, thrust them into the van of that mainstream. In fact, while non-Orthodox youngsters did not respond to the call to settle the West Bank with the same enthusiasm that their parents and grandparents had shown for Galilee, the Emek and the Negev, Orthodox youth got real inspiration from the possibilities provided by the new areas.

Education Minister Zevulun Hammer, whom we saw looking earnest, sincere and silent at one meeting with the settlers, recently suggested that the move from seats of religious learning to ultranationalistic politics was perhaps to be deplored. It is an issue worth exploring on film.

The Gush Emunim settlements appear at first sight to be just another black joke played by the Lord on those of us who prated the philosophy of Vitkin and Gordon. But the fanatical leaders of the Gush have made such an impact on our lives that they certainly merit a deeper investigation than they were given by Goldstein.

ON TUESDAY night we were given an unusually good BBC film, *Virginia Fly is Drowning*, brilliantly acted by Anna Massey as the virginal schoolteacher of 30, who suddenly goes on a tear, and Richard Wilson as the professor of German origin, who makes an honest woman of her. When the film begins, well-named Virginia is being raped in her dreams by a phantom marauder, and is having a very good time.

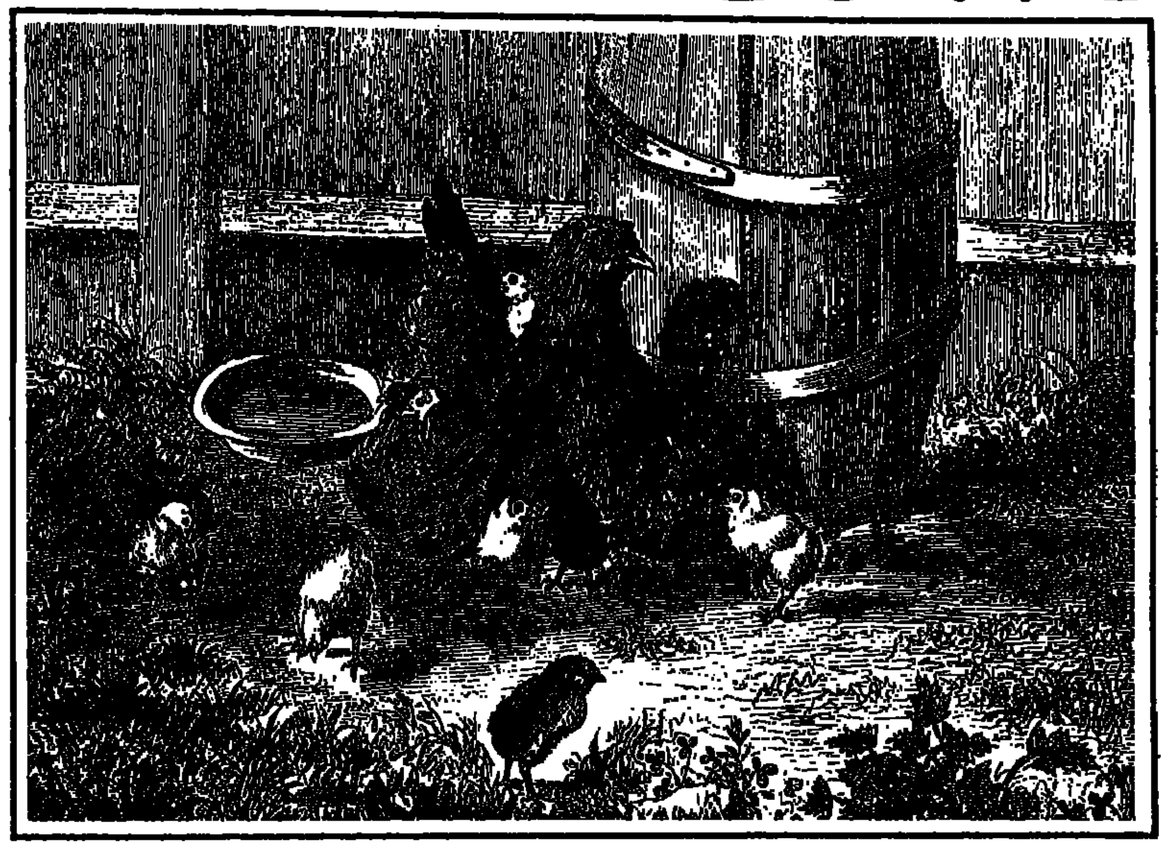
Then a pen-friend from America, Charlie, pitches up, and she yields her all to this revolting oaf in a ghastly experience which ends in his showing her photographs of his wife and kiddies. Leaving him, she hops at once into a very cultured bed, only to have her fun and games interrupted by a bitchy wife. In the end she settles reluctantly for that adorable professor, into whose bed she has sort of sidled. He begs her to marry him, and she agrees. But how different — and inferior — he is from her phantom rapist!

The moral seemed to be, as Kingsley nearly put it, "Be bad, sweet maid, and let who can be clever; dream ignoble things, not do them, all night long."

I HAVE the most marvellous news imaginable for the gentleman who keeps writing me anonymous letters, that cast doubts on the virtue of my mother and compare me to an imperfect sewage system, merely because I occasionally hint that we do not have the best of all possible governments. For three weeks I am off to England to sample the new Channel Four to see some cricket on the box and United playing in the flesh, and to enjoy other delights in that green and pleasant land. So my correspondent can take time off from his labours. □

Winter fowl

MATTERS OF TASTE
Haim Shapiro



WINTER IS definitely here, with driving rain and wind and perhaps, in the not too distant future, snow.

Then why go to Beit Jalla, one of the highest points in the country, where the winds are fiercest and the chill harshest? The picturesque Arab village, with its churches and homes hugging the hillside, is surely more appropriate for a summer outing.

One reason might be that you have an olive tree or two and want to bring your olives to the press that works at full capacity this time of year. The press, on the main street going uphill (the street that has a sign "To Mt. Everest," midway along) can be recognized by the heady aroma of fresh olive oil, long before you get to it. Even if you don't bring your own olives, you can usually buy a litre or two of fresh oil if you bring bottles.

Another reason to visit the town might be the Cremisan Monastery, with its full selection of wines made by the monks on the premises. The wines often make up in body what they lack in finesse and even if you don't appreciate their wines, they too have olive oil, as well as wine vinegar.

My own reason for going to Beit Jalla recently was that a number of people had told me about a restaurant in town, Al Nozha. It is located midway between the olive press and the road leading off to the monastery. In fact, it is so modest looking that I drove by the place and had to backtrack and ask for directions to find it.

"Do you mean the chicken place?" asked the young man who showed us the way. "He is my friend. It is very good," he assured us.

The entrance is similar to that of a warehouse, except that there is a bar, with bottles behind the counter. The proprietor showed us to a table on an elevated platform overlooking the bar.

Even with the wind blowing outside, the restaurant, though quite bare and rather primitive in its decor, was warm as toast. Perhaps it was the combination of the raised platform and the oven, which is evidently kept going for many hours.

We ordered two pieces of chicken, the specialty of the house and, inspired by the atmosphere, two glasses of arak with water. No doubt the sharp, anise-flavoured liquor also helped to take the chill out of the air. As for the atmosphere, when we walked in — the only clients in the house — the radio was blasting out Arab music. This was soon changed to a tape of *bel canto* and operatic arias. Somehow, they seemed just right.

Along with the arak came a small selection of *mezze*, the little dishes of salad with which one starts a meal in the Middle East. Included were a vegetable and tehina salad, houmus, olives, cold cooked potatoes and, for some reason, two dishes of eggplant salad. We didn't complain about the duplication; both were good, as were the other salads.

The chicken came almost at once, evidently first grilled over charcoal and then cooked in the oven for some time. There were forks on the table but no knives which, to our delight, left us no choice but to use our fingers to some extent.

It was clear that this was no chicken from a freezer, but one which had run free eating the little herbs that make it tasty. I cannot say for sure what herbs were used in the cooking, but there was certainly black pepper and lemon juice and, I suspect, a touch of allspice.

We finished off our meal with two cups of Turkish coffee. There did not seem to be any dessert, nor did we feel the need for any.

The bill for two came to IS300.

IT WOULD be hard to prepare similar chicken without access to free-range fowls and a charcoal fire, but it is possible to make roast chicken which is quite good.

To improve both the taste and the texture of the chicken, sprinkle it with plenty of lemon juice at least an hour before cooking it. Then dust the chicken with black pepper, put a few cloves of garlic and a few sprigs of rosemary inside and roast it in a medium hot oven until it is tender.

To make your life even easier, surround the chicken with plenty of potatoes, cut into large pieces and sprikled with salt and pepper. The potatoes will cook in the fat from the chicken. □

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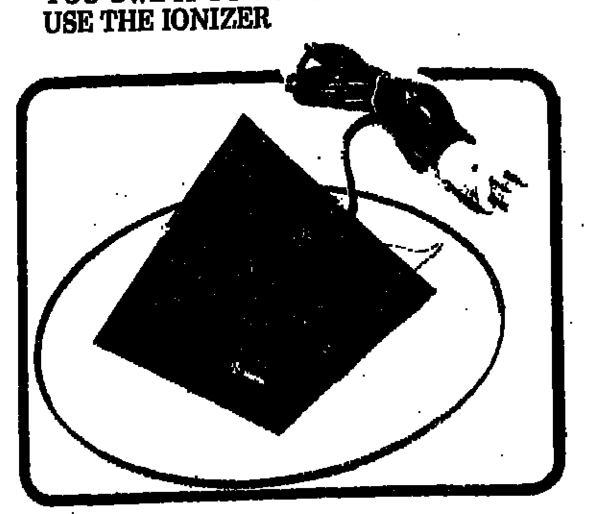
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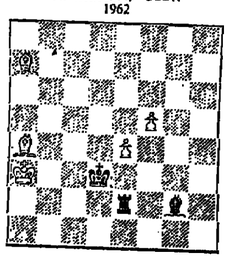
Eliahu Shahaf

Problem No. 3094
N. KRALIN, USSR
1962



White to play and win (5-3)

SOLUTIONS. Problem No. 3093 (Hoch). a) 1.Rg3! (1.Rd1? Bd2, and Black wins) 1.— Kd2 1.— Kd4 does not change anything except providing White with an additional possibility for a draw) 2.Rc3 Bd5 3.Kb2 Rb4 4.Ka3! (4.Ka1? — with the wishful thinking 4. — Kc3, stalemate — 4. — Ra4! 5.Kb2 Ra2, and wins). 4. — Kc3, stalemate. b) 1.Rg3 Kd2 2.Rg2! (2.Rc3? Ba4! 3.Kb2 Rb4, and wins) 2. — Kd3 3.Rg3 Ba4 (4. — Be6 5.Kc2, draw). 5. Kb2 Rb4 6.Kc1! Rc3, stalemate.

KARPOV WINS AT TILBURG

WORLD CHAMPION Anatoly Karpov won the Tilburg international with 7½ — 1½ score (W.5, D.5, L.1). Holland's Jan Timman was second with 7 points. Ulf Anderson (Sweden) and Genadi Sosonko (Holland) tied for third with 6½ points each. There followed: Vassily Smyslov and Tigran Petrosian, 6; Walter Browne (U.S.), Dr. John Nunn (England) and Lajos Portisch (Hungary), 5 each; Robert Hubner (West Germany) and Eugenio Torre (Philippines), 4½ each; Bent Larsen (Denmark), 2½ points. It was Larsen's worst result in recent years, if not his worst ever.

ISRAEL JUNIOR CHAMPIONSHIP

MOSHE PIARNIK of Beersheba won the 1982 Israel Junior championship with an 8-1½ score. Former junior champion Dan Lepan of Jerusalem, his deputy, Rami Sofer, of Ramat Gan and former deputy champion Rami Abrahami from Haifa, tied for second place with 7½ points each.

THE BIGGEST olympiad ever opened on October 30 in Lucerne. Nearly 100 men's teams and 60 women's teams are participating. In the 1980 Malta olympiad, 82 teams participated in the men's event and 42 in the women's.

Among the men, the struggle for the gold medals will probably again be, as in Malta, between the Soviet Union and Hungary. The Russians are expected to take first place in the women's event. At Malta, Israel finished 8th in the men's event and 7th in women's; its best achievement so far was taking 5th place in the 1978 Buenos Aires olympics. Israel's men's team is composed of Yehuda Gruenfeld, Ya'acov Murey, Lev Gutman, Natan Birnboim, Shimon Kagan and Alon Grinfeld, a somewhat weaker team than the one sent to Malta, in view of the absence of IGM Vladimir Liberson and the poor form shown lately by Gruenfeld and Grinfeld. The women's team will probably finish at the bottom of the table, as only Lena Glaz at the first board can be a match for the strong opponents, while the trio of Lova Kristol, Olga Podrazhanskaya and Lea Nudelman, who won the gold medals in the 1976 Haifa olympics, are not in the team (because of disagreements between the players and the management of the Israel Chess Federation).

OUTSTANDING GAME

OF THE countless games played in the previous 24 olympiads, the following one from the 1962 Varna olympics stands out because of the daring play of former world champion Mikhail Tal who was at his best.

TAL (USSR) — HECHT (West Germany)

1.d4 Nf6 2.c4 e6 3.Nf3 b6 4.Nc3 Bb4 5.Bg5 Bb7 6.e3 h6 7.Bh4 Bc3 8.bc3 d6 9.Nd2 e5 10.f3 Qe7 11.e4 Nbd7 12.Bd3 Nf8?! (loss of time. Correct was 12.— g5 13.Bf2 Nh5 14.g3 Ng7 15.Qe2 h5, as in the game Botvinnik-Keres, 12th USSR championship). 13.c5! (the first sacrifice) 13.— de5 14.de5 Qe5 15.Qa4 c6? (15.— Nfd7!) 16.0-0 Ng6 17.Nc4 Qe6 18.e5! (the beginning of a stupendous combination). 18.— b5 (but not 18.— Nh4 because of 19.Nd6 Kf8 20.Qh4, and Black is in trouble). 19.ef6! (unbelievable!) 19.— ba4 20.fg7 Rg8 21.Bf5!! (After sacrificing the Queen, White now offers the choice of capturing two pieces, but the capture of either of them leads to grave trouble). 21.— Nh4 22.Be6 Ba6 23.Nd6 Ke7 24.Bc4! Rg7 25.g3 Kd6?! (better was Bc4, with drawing chances). 26.Ba6 Nf5?! (26.— Rb8!) 27.Rab1 f6 28.Rfd1 Ke7 29.Re1 Kd6 30.Kf2 e4 (30.— h5!) 31.g4 Ne7 32.Rb7 Rag8 33.Bc4 Nd5 34.Bd5 cd5 35.Rd4 Re8? (Disastrous error, after which Black is helpless. He should have played 35.— h5!) 36.Ra4 Rc3 37.Ra6 Ke5 38.Rf6 h5 (too late) 39.h3 hg4 40.hg4 Rh7 41.g5 Rh5 42.Rf5 Re2 43.Kg3 Kc4 44. Re-e5! (the 'g' pawn can not be stopped now and reaches the goal before his 'd' adversary). 44.— d4 45.g6 Rh1 46.Rc5 Kd3 47.Rc2 Ke6 48.Kf4 Rg1 49.Rg5. Black resigns, since after 49.— Rg5 50.Kg5 d3 51.g7 d2 52.h8Q d1Q, the move 53. Qb3, is decisive.

ENDGAME FINESSE

White — Kf4; Rg2; Pe5, f3. (4). Black — Kh7; Ra1; Pa2, e6, f7. (5). Black to play.

1.— Kh6! 2.Rh2 (2.Kg4 f6!) 2.— Kg7 3.Rg2 Kf8 4.Rb2 f6! 5.ef Kf7 6.Rg2 Kf6 7.Kg3 e5! 8.Kh2 (8.Kg4 Kg6 9.Kh3 Kf5 10.Kg3 Kg5, and Black wins). 8.— Rh1 9.Kh1 a1Q 10.Kh2 Qf1, and Black won. (Corral Blanco-Engel, Groningen, 1981/82).

THE WONDERING KING

White — Kh1; Qh2; Ra1, Rf1; Bc1, Bg4; Ng3; Pa2, b2, d5, e4. (11). Black — Kg8; Qb6; Rb8, Re8; Be5; Nd3; Pa7, b4, c4, d6, f7, g6. (12). 1.Rf7! Kf7 2.Qh7 Bg7 (2.— Kf6 3.Bh6 Rb7 4.Nh5). 3.Bh6 Rg8 4.Be6 Kf6 5.Nh5! Ke5 6.Bg7 Rg7 7.Qg7 Ke4 8.Nf6 Kf3 9.Bg4 Kf2 10.Qh6! Qd4 11.Qd2. Black resigns. (Brioni-Froisch, Groningen, 1981/82). □

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Conducting secrets

Claude Frank

MUSIC & MUSICIANS
Yohanan Boehm

CONDUCTING is a complex and intriguing activity for a musician that requires a vast knowledge of repertoire and superior technical skill. But dealing with a large number of musicians, each with his own distinct personality and the problems particular to his instrument, seems to demand more psychological insight than musical prowess.

The success of a conductor with his orchestra, and consequently with his audience, depends almost solely on these extramusical abilities. Needless to say, all requirements of a musical nature are a *conditio sine qua non*. This explains why excellent musicians and vocalists, who are outstanding performers in their respective fields, so often fail as conductors to elicit satisfactory results from orchestras.

A necessary part of a conductor's training is learning to play one or two, if not more, instruments proficiently, besides mastering the piano for playing scores. But few people remember that Arturo Toscanini was originally a cellist in the orchestra or that Sergei Koussevitzky performed on the double-bass. Dietrich Fischer-Dieskau, the great singer; Pinhas Zukerman, the excellent violinist and violist; and Mstislav Rostropovich, the incomparable cellist have not excelled as conductors.

It seems that only Daniel Barenboim can both conduct and perform as an outstanding pianist with equal success. Isaac Stern tried his hand as a conductor but quickly abandoned the experiment. Flautist Jean-Pierre Rampal seems to be the latest artist bitten by the conducting bug and is coming to play with and conduct the Israel Sinfonietta this season.

What, then, is the secret of a successful conductor? The secret lies mainly in that which cannot be learned in any academy of music or institute of higher studies; it includes personality and the ability to project one's intentions. The conductor who has "it" does not have to talk to the orchestra during rehearsals; most musicians know their scores and have probably played the pieces many times before. What they do need is stimulus and leadership from the the man on the rostrum. The many individual personalities in a symphony orchestra must be welded into one body and one unified effort, directed by the conductor who partially conveys his demands through hand and eye signals, but mainly through his charisma.

Hand signals include indicating clear beats, giving precise and unequivocal entries to instruments and sections and marking dynamic and tempo changes, as well as accents and phrasing subtleties. All of this can be studied in conducting classes, but these skills alone will not turn printed scores into living music. Between the old-fashioned bandmaster of the military type and the abandoned balletomanes of the "modern" kind, there are as many varieties of conducting styles as there are conductors.

I WAS reminded of all this while watching Igor Markevitch conducting the Jerusalem Symphony Orchestra last week. Despite his frail and unostentatious appearance, he commands the undivided attention of the whole orchestra and elicits remarkable performances. He does not stamp his feet, jump into the air or exult in striking a heroic pose at the end of a piece. Nor does he dance, crouch or extend his hands and body into entreating or conjuring gestures. And yet, the music sounds very much as he wants it to.

Markevitch, always the impeccable gentleman and esthete, even eschews the conventional movements favoured in conducting classes. He simply expects the musicians to know their parts and to feel secure in their playing; consequently, they should feel no need for a musical traffic policeman to regulate entries and exits and keep them together.

Too many of the young candidates for a conducting career — encouraged by many of the current conducting competitions — go towards the extrovert school, thinking that moving the air around them vehemently is essential for music-making. Many aspiring conductors (and soloists), who have reached a professional impasse just at the edge of a career, would be more useful members of the musical profession in some other capacity: as members of an orchestra or ensemble, as teachers (or even as music critics!).

The true secret of becoming a successful conductor lies in possessing a strong personality, either forceful through sheer power or convincing through warm humanity and a deep understanding of the mystery of music. But the basic prerequisite is the ability to project intentions through eyes or hand gestures and lead the instrumental mass of the orchestra to accept the will of the conductor.

While it is true that most of the greatest and most famous conductors in past generations sometimes resorted to unorthodox methods to elicit response, the accepted standard was one of restraint and esthetically controlled direction. Today, audiences are quickly becoming inured to the exhibitionism of young and ambitious conductors who think they are competitive only if they turn directing an orchestra into an acrobatic show, rather than serving music with all their heart and soul.

THE CONTEMPORARY Music Society of Delmenhorst and Bremen performed and broadcast Israeli compositions yesterday and today. German composer Joachim Hespos arranged the programme following his two-month visit to a kibbutz here in 1980. His *Kass* for wind quintet was performed at the International Music Days 1980, organized by the Israeli chapter of the International Society for Contemporary Music (ISCM).

Hespos selected composers Joan Franks-Williams, Ishai Knoll, Hagar Kadimah, Yuval Shaked, Abel Ehrlich and Mary Even-Or. Their compositions were performed by the Brass Quintet from Bonn, which is made up of the first-deskers of the Bonn Philharmonic Orchestra. The selection of these participant artists as representative of Israeli composers seems somewhat questionable, since most of them are unknown to Israeli audiences.

FOR ITS NEXT subscription series in Beersheba, Tel Aviv and Jerusalem, the Israel Sinfonietta will host pianist Claude Frank of New York, who is well-known to our audiences from previous appearances here. Frank is world renowned for his recordings of Beethoven's 32 Sonatas, which garnered many prizes. He will play Beethoven's First Piano Concert here.

The conductor will be Ronald Braunstein, the first American to win the prestigious Herbert von Krajan Conductor's Competition (in 1979). Following studies at the Juilliard School of Music in New York, Braunstein successfully conducted the philharmonic orchestras of Berlin, Oslo, Helsinki and San Francisco. Now 26, he is considered one of the rising stars in the conductors' firmament.

THE ISRAEL Philharmonic Orchestra will present conductors Guiseppe Sinopoli and Pedro Calderon and soloists Cristina Ortiz (piano) and Cho Liang-Lin (violin) during its next subscription series.

Italian-born Sinopoli, 36, is on his first visit to Israel. He was appointed professor for contemporary and electronic music at the Conservatoire in Venice 10 years ago, and five years ago he become a teacher of conducting in Paris. Last year his opera *Lo Salome* was performed at the Munich Opera House; he conducts many orchestras in Europe and the U.S.

Pedro Calderon is the music director of the Philharmonic Orchestra of Buenos Aires. He served as assistant to Leonard Bernstein in New York during the 1963-64 season, and he has appeared as guest conductor with many European and American orchestras. He will conduct Series 6 through 8 in Tel Aviv and the three series in Haifa.

Cristina Ortiz appeared as soloist with the Israel Chamber Orchestra two years ago and with the Jerusalem Symphony Orchestra last year.

Cho Liang-Lin was selected by Rostropovich to appear as soloist in the special United Nations Day concert in 1979. He was one of the five young artists Isaac Stern invited to participate in the festive concert to celebrate his 60th birthday, held at Carnegie Hall in New York two years ago. □

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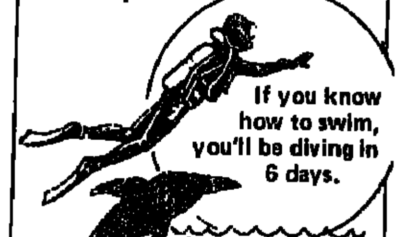

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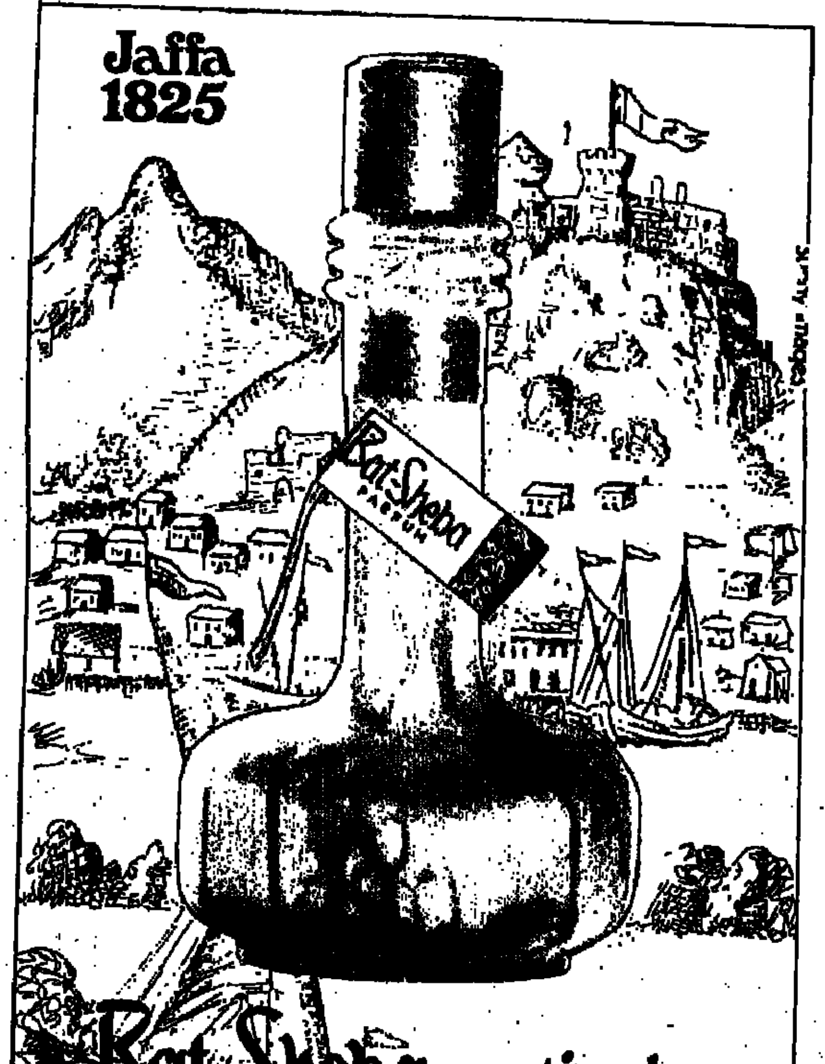

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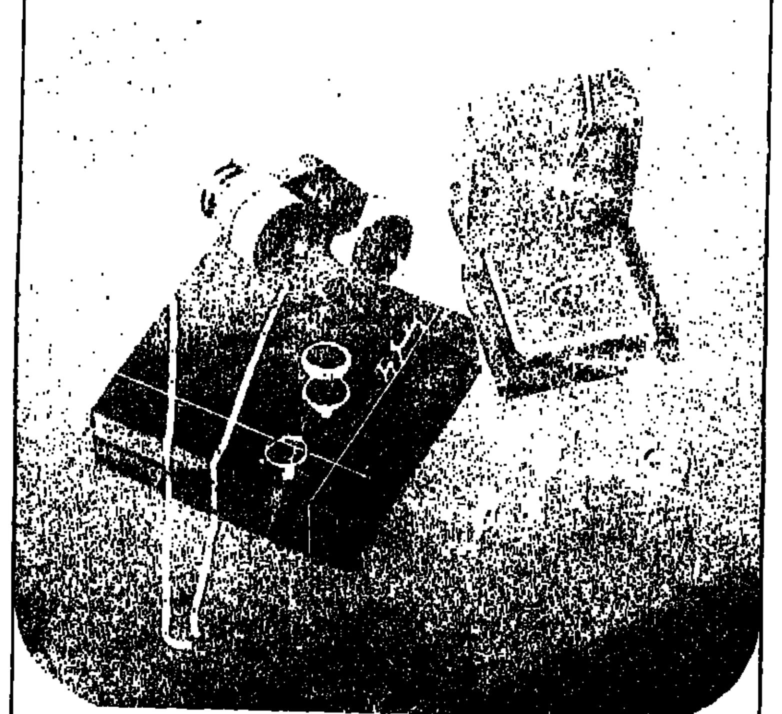

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Post mortem

Ephraim Kishon

THE OTHER day I'm driving into town, and I look through the window and see a little snail breezing along the highway right beside me. And since I've always had a soft spot for the squashy things, I turn to it:

"Where are you going to, my pretty snail?"

"To Jerusalem."

"That's a long way off, little snail. Let me help you. I'll put you in an envelope and send you to Jerusalem by post."

"Ta very much," says the snail, "but I'm in a hurry."

SO MUCH for my parable, which aims to put a great national tragedy in a snailshell. Myself, for instance, I lately sent four letters to our capital, with the following results: the first letter arrived at its destination after three days; the second after 12; the third is still on the way (and was last seen in a Mexican nightclub); but my fourth letter, as against that, reached Jerusalem in a day.

It wouldn't really be true, then, to say that our mails are slow. Rather, they're a bit jumpy.

Anyhow, why complain? The fact is that all one's letters do eventually get there — and if not there, then somewhere else. And if your greeting card doesn't arrive for Rosh Hashana it will arrive for Purim, and what of it? Good wishes are always welcome, even if the sender may sometimes be unknown: for if the addressee isn't going to get your letter, somebody else will, and he may well be a much nicer person, and that ought to make you feel good.

THE GOVERNMENT, as an exceptional measure, even invited some foreign experts to look into the problem of our freakish mails. But by the time they left, the experts, too, had caught the jitters, and now the postal service in their countries runs like ours — if run is the word.

I guess it's up to me to solve the mystery, then, and I have an idea I know what it is.

When the little Israeli postman gets tired of the daily round and his feet start to ache, he says to himself: "I'm fed up, I am. Let the post office carry its own bloody mail!" — and he takes all the letters left in his bag and drops them into the nearest mailbox. □

Translated by Miriam Arad.
By arrangement with "Ma'ariv."

An alter-ego revisited

Abe Berry

"IT ALL depends on the point of view" — as the burglar said when he looked through a keyhole and saw the eye of a policeman balefully staring at him.

One wonders how a Swift or a Daumier would have handled the traumatic events of the past few months in Israel. What has struck me most forcibly is the vehement partisanship shown by opposing political factions. Coming from a closed society I find this a healthy sign and am comforted by the thought that democracy is alive and well here — contrary to a warning given to me by one of Mr. Begin's most articulate admirers that I would be well advised to be guarded in my comments.

How refreshing in contrast to the conformity of most South African Jewry, to whom the mildest criticism of Israel is tantamount to treason.

South Africa's Sunday observance laws for keeping the Sabbath, gloomy as they are, seem like jolly pieces of theocratic legislation in comparison to the austerity of Jerusalem weekends. One can, I suppose, get away from this "Sunday, bloody Sunday" atmosphere to the more tolerant centres outside the capital.

Much is made in the South African government media of Israel as a shining example of an embattled state from which Whites should take comfort, and of the similarities between the two countries. The Jewish state is often portrayed as the *alter ego* of the apartheid regime. The apparent similarity ends with the political and social differences, one of the most striking being South Africa's racism and Israel's greater degree of tolerance.

TO A cartoonist, the dreary South African scene can sometimes be only portrayed with bite and in sombre shadows. The Knesset, with its free-for-all debates, and infighting, invective, and myriad parties, is the ultimate symbol of the *reductio-ad-absurdum* of democracy — and could perhaps be portrayed best by a feeling of fun instead of by flaying.

Not that one wants to ridicule an admirable, open parliamentary system like Israel's — and here one must applaud the bowing to public pressure to hold an official commission of inquiry into the Sabra and Shatilla massacres.

One of the most heartening things I witnessed here was the open defiance of the censors by presenting *The Patriot*, the controversial play by Hanoch Levin. Such defiance of authority would, in South Africa, lead to dire consequences.

The open and free criticism of the party in power shown on television here is something that is unheard of, too, in the Southern tip of Africa, where television service is a vehicle for promoting government policy by party hacks.

Israel's free press is also to be envied. That every point of view — including that of the extreme left — is permitted, is something that no South African can grasp. All of which makes life easier for a cartoonist — take a paper and make your choice of policy. □

topical," he says. "There is so much to savage in South Africa that I seldom go international, but I can if I want to."

HE HASN'T the faintest idea where his talent comes from: his father was a farmer in the Eastern Transvaal, and neither of his parents ever displayed an artistic bent. He is entirely self-taught. During World War II, he served with the South African forces in Egypt and Italy, and, while in Egypt, came on leave to Palestine. Somebody had given him a message for the well-known Morgenstern family, living in Jerusalem's Mekor Baruch. There he met Dina Morgenstern, a third generation *sabra*.

"I had started off in the commandos, but had broken a leg and been reclassified," Abe recalls, "so I was working as a cartoonist doing propaganda in an information unit attached to Intelligence. Dina and I fell in love as soon as we met, and I decided to settle in Jerusalem. I went to see Gershon Agronsky at *The Palestine Post* and showed him some of my work. He said at once that he could use me. He told me to come back to him as soon as the war ended.

"Then I was moved from Egypt to Italy. Shortly after VE Day I got a cable from Agronsky, offering me a job on the *Post* as staff cartoonist and layout man. On the basis of the cable, I managed to get leave from the army to go from Italy to Jerusalem. Agronsky confirmed that he would give me the job.

"But a problem arose: I had to go back to South Africa to get my discharge, they couldn't release me in Palestine. I married Dina in Jerusalem before I left. When we got to Johannesburg, somehow everything dragged on for a long time. I started doing cartoons freelance, and Dina began to teach at the King David Hebrew School. During the early years we planned to return to Palestine as soon as possible.

"Soon after the state was established, the S.A. Zionist Federation sent me here to prepare a brochure to encourage tourism and to publicize Universal Airways, the company that was formed by South African Jews and was the precursor of El Al. We flew up Africa in a Dakota.

"As soon as I got to Jerusalem, I went to see Agronsky. But he had no job for me, and no hope of one in the future. He had appointed Meir Ronnen to the post he had had in mind for me, and the paper was going through a very lean period, because the British Army had left, and its troops had provided the bulk of the readership. Generally, things in Israel looked very bleak."

So he returned to South Africa: he continued to draw, Dina continued to teach. Their son Gill came to Israel, spent some years in Beersheba and Tel Aviv, then returned to South Africa, suffering from an illness that proved to be fatal. Their daughter Orielle today works for *The Post*.

"I must admit that my work has provided us with a comfortable living in South Africa," he says. "I certainly love drawing cartoons. I get a tingle down my spine when I get a good idea, and thrill when I see it come to fruition." □

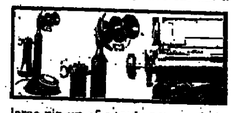
Take the tabloids

WITH PREJUDICE / Alex Berlyne

A NEW bestseller, Helge Rubinstein's *The Chocolate Book*, is dedicated "to chocoholics everywhere," people whose spiritual allegiance is to Bournville (of Cadbury fame), or to whatever Swiss alp Toblerone originates from, or to Hershey, Pennsylvania, where the street lamps are in the shape of candy kisses and, according to a recent article in *Cosmopolitan*, two intersecting avenues are named Cocoa and Chocolate.

I am not a real chocoholic and can sometimes get through an entire day without so much as a bite, but I am hooked on newspapers, devouring dozens every week. Recently, industrial action in support of a British railway workers' strike closed down all the papers and the plight of compulsive readers like myself was vividly described by Patrick Murphy in his "Quare Times" column in the *Irish Times:*

"As an emergency measure doctors this morning went on radio throughout Britain in an attempt to feed the public intravenously over the airwaves with the latest tabloid news: 'This is an urgent medical announcement. Princess Di bathed one of the Corgis this morning. Latest reports suggest that it is as well as can be expected. If we hear any more news of this shock horror incident we will bring it to you immediately. Please remain indoors and do not panic. But there have been a number of serious incidents. A man collapsed in Birmingham suffering from headline starvation and was saved from certain death by a passing motorist who massaged his heart with *Irish Jokes — Can They Improve Your Sex Life* and *Man Knocked Down by Bus — We Blame the Unions.* In an unprecedented attempt to prevent a national famine police are at this moment touring the streets of London bringing emergency extracts of tabloid news to the public. Each police car has a



large pin-up of a topless young lady and specially trained officers are announcing: *Debbie is a 36-24-36 model whose hobbies are scuba diving and hating the Labour Party. We repeat: Debbie is...* Red Cross centres have begun issuing emergency rations of one paragraph per person to keep everyone alive until the papers reappear tomorrow but old age pensioners can apply for an extra subheading to help get them off to sleep tonight. And it has just been announced that a special medical team has been rushed to Downing Street where Mrs. Thatcher is suffering from political exhaustion. A doctor has advised her to keep taking the tabloids.' "

WHAT YOU HAVE been reading is an old journalistic device, the extended quote from a contemporary. One of the most outrageous examples of a hack hitching a ride in this manner was once provided by the late Mark Goulden, who eventually became the publisher of the W.H. Allen imprint. As a young man, Goulden used to write a 2,000 word leader every night for the *Eastern Evening News*. One evening, after a tiring day on the golf links, he just couldn't face the prospect of churning out a piece on Home Rule for Ireland, especially after the latest copy of the *Pall Mall Gazette* arrived on his desk and one glance at its leader showed that it had preempted what he had intended to say in the first place.

Goulden, however, was nothing if not professional. Churning out some prefatory praise ("The last word on Home Rule has been beautifully expressed by the *Pall Mall Gazette*"), he clipped out the piece, attached it to his copy and sent it down to the printer.

We all get that I-shoulda-stood-at-home feeling from time to time but some journalists have turned it into an article of faith while at the same time enjoying the comforting thought that it economizes on shoe leather. It has seriously been suggested, for example, that student protest at the London School of Economics during the Sixties assumed unwarranted significance because it was taking place practically next door to the *Daily Telegraph*, whereas other more violent disturbances went virtually unreported.

Our own hacks can equal this sort of malfeasance on occasion. Viewers last year witnessed a veteran Kol Yisrael reporter telling Menni Pe'er, on his *Good Hour* programme, of the time he was asked to check on weather conditions on Mt. Hermon during the War of Attrition. Preferring to remain in his comfortable Metulla hotel, he invented seven metres of snow on the peak and filed the story. Next day he was asked to do a follow-up and this time set off for the mountain only to be stopped by a military policeman.

"Nobody is allowed to go any further," he was told. "Didn't you listen to the radio? There's seven metres of snow up there."

You may have begun to grasp by now some of the factors that affected coverage of the war in Lebanon and which induced near apoplexy in me every time I saw a foreign network's news-clip on *Mabat* or dipped into a foreign newspaper. Most of these, however, were passed on to me by visitors or colleagues so I was reduced to the same impotent fuming as the man who wrote to the editor of the *Kenya Standard* last year:

"Sir, if you print any more photographs of naked women," he protested, "I shall cease borrowing your paper."

E. FRANK CANDLIN, whoever he was, once wrote the book on "Journalism" in the long-running *Teach Yourself* series and, as I recall, warned that the profession is "no place for weaklings or for the idle or easy-going." In fact just the opposite of the impression you may have gained from the old chestnuts I've just resurrected.

Most of the working press are, of course, just that, and they are constantly beavering away — against tight deadlines — at their function of providing information and exposing shortcomings, a function that I need hardly emphasize is one of the bulwarks of a free society. There has always been a disreputable minority, however, whose activities are worth discussing solely for their entertainment value.

I should hasten to add that none of these anecdotes should be taken as applying to my colleagues at the *Post*, all of whom, I can assure you, are good to their mothers, pay their TV licences well before the 500th empty threat by the continuity announcers and always look both ways before crossing the road.

ODDLY ENOUGH, journalists generally delude themselves that because of their important contribution to the common weal they are highly regarded by the public, although a moment's reflection would show that in order to do their jobs properly they must act as gadflies, muckrakers and general irritants. In actual fact, as a Gallup Poll commissioned last year by the European Values Study Group has shown, an ungrateful public places least confidence in the press itself (29 per cent) and most in the police (86 per cent), despite frequent attacks on them in the media.

Even the ultra-respectable William Ralph Inge, known in the Thirties as "the gloomy dean" of St. Paul's, could be tainted by association; when he began moonlighting as a journalist it was said that he'd changed from being a pillar of the church to two columns in the *Evening Standard*.

This attitude is reflected, too, in the experience of Harold Evans, the recently deposed editor of *The Times*, who began his career on the *Ashton-Under-Lyme Reporter*. He once covered a visit by General Booth to the local Salvation Army HQ during which each member of the congregation was asked in turn "Do you want to be saved?" When they came to young Harry he proudly announced that he was from the press.

They looked at him sympathetically: "But you can still be saved."

HYPOCRISY is part of the human condition, I'm afraid, and plays an even greater role in the life of every working journalist, for the job inexorably demands that its practitioners (all of whom, with the exception of the staff of the mythical *Transylvania Tribune* are, like yourselves, mere flesh and blood) spend their lives blowing the whistle on everyone else's shortcomings.

Even Walter Lippman, author of *A Preface to Morals*, as a recent biography revealed, ran off with his best friend's wife. *Sed quis custodiet ipsos custodes?* After Lippman's epilogue to morals you will hardly be surprised to learn that even the august *Times* (I've avoided calling it "The Thunderer" ever since I learned that that is properly the name of the magazine of the Royal Navy's engineering college at Plymouth, circulation 600) is a whited sepulchre. When owner Rupert Murdoch abruptly removed Harry from the editorship earlier

this year, *Times* staffers recalled that his first day on the job was just as dramatic. He had swept into his new office, hung his jacket over the back of his chair, rolled up his sleeves and got down to work.

Within an hour someone had nicked his wallet.

I have to remind you that this incident took place at *The Times* where Claud Cockburn recalled in his autobiography, a colleague once resigned because he believed that his appointment was an act of sabotage by an editor with a grudge against the newspaper. "My having the job," he said, "was simply intended to discredit *The Times* in the eyes of the world." His resignation, Cockburn believed, "was a touching gesture of loyalty to the paper's best interests."

Mind you, I have a sneaking suspicion that Cockburn should have subjected the "touching gesture" to a Breathalyzer Test. It sounds suspiciously like the behaviour of a drunk in the maudlin' stage and he, of all people, was aware that the profession has always had more than its quota of alcoholics, some of whom were driven to drink by government spokesmen like the one at the Ministry of Justice who answered a newsman's quite legitimate question with "No comment, and that's off the record."

A well-known racing columnist on the *Sheffield Daily Telegraph* had nothing to do with spokesmen but entertained such grave doubts about the reliability of his tips that he regularly sought solace in the bottle. It was a common sight to see him literally crawling up the stairs to his office on his hands and knees and yet he managed to retain his job, it was rumoured, because he never failed to raise his hat to the wife of the proprietor as she passed his sprawling figure and thickly wish her, "Good evening, Lady Clifford."

Ring Lardner, one of the old-style, hard-drinking, hard gambling newspapermen who inspired Hecht and MacArthur's *The Front Page* was what might be termed a creative drunk. In his cups at his favourite speakeasy one evening, he goggled at a rather wild-looking Shakespearean actor with a mane of unruly hair who passed by on his way to the bar. Lardner stopped him on his return journey.

"How do you look," he asked politely, "when I'm sober?"

EXPENSE ACCOUNT stories abound. The diplomatic correspondent of an Irish daily used to claim expenses each week for entertaining a Soviet contact to lunch. After several years the accounts department became suspicious and, by checking with the Soviet Embassy, found that there was no such person. They demanded an explanation.

"Ivan Ivanovich is clearly an impostor," the hack unblushingly replied. "I shall cease entertaining him forthwith."

The most outrageous dodge of all time was perpetrated during World War II by Bob Landry, a *Life* magazine photographer, who for many months claimed $5 a day for taxis. Finally, someone in the accounts department discovered that he'd been on an aircraft carrier in the South Pacific for the entire period and icily asked him for an explanation.

Undaunted, Landry cabled back, "Did you ever see the size of this thing?"

EVEN HIS colossal impudence paled, though, beside that of Gordon Parks who, in 1950, was assigned by *Life* to photograph the Danish army.

"I'd get a better composition," he told the Danish C-in-C, "if you'd please move your army back two paces."

The yellow press is capable of feats of the imagination that would put dear old Freiherr von Münchhausen to shame. Richard West recently revealed how he once wrote a whole page of "letters to the editor" on U.S.-Soviet summit talks for the *Daily Mirror* when none were forthcoming from the readers themselves. Concocting letters was a regular chore at the *Mirror*, he says, and some of his more inventive efforts were reprinted in the *New Statesman's* "This England" column. "The fabrication of letters, besides providing harmless amusement, was also one way of getting a snappy headline," says West. "The letter of which I am most proud was written during a Vatican crisis in order to use the headline: 'Why can't we have a teenage Pope?' "

The *Post*, however, is very stuffy

about this sort of thing and often shoots down in flames the headlines that those frustrated writers, the sub-editors, concoct for quite genuine stories.

A story about a Greenwich Village synagogue's plans to establish a gay yeshiva in Israel once inspired "Sodom and *Gemara*," but this was blotted out as thoroughly as the Cities of the Plain. Another biblical occasion was a story about Frantisek Kupka's show at the Israel Museum that featured a painting of handmaidens perfuming with unguents a princess of ancient Shechem. A sub-editor, who'd been weaned on John O'Hara's novels, called this one "Anointment in Samaria," only to have it suffer the fate of Julian English.

He once confessed to me that for the best part of two decades he'd been hoping for the overthrow of Ho Chi Minh, the Vietminh leader, simply so that he could head the story "Ho given heave."

One attempt did succeed in the early Fifties when Wadi Fukin was frequently the scene of raids by infiltrators. A sub took advantage of the editor's absence to slug the story "Fukin Arabs at it again."

IN THE rough-and-tumble days commemorated in *The Front Page*, a roustabout editor like Gene Fowler did his best to encourage such flights of fancy. Facts were comparatively unimportant in Fowler's book and he himself hardly ever bothered to get a name right. "My memory," he once said, "is like an old whore's conscience."

As a young reporter in Denver, Fowler had attracted attention with a colourful lead to a story: "She laid her wanton red head on her lover's breast," Fowler wrote, earning some sort of immortality in the process, "and plugged him through the heart."

Later, as an editor on the old New York *American*, he made it his business to learn to play a few simple tunes on an old accordion and, whenever one of his rewrite men was at work on a story that he felt should be of heart-rending poignancy, Fowler would produce his old squeeze-box and encourage him with a rendering of *Hearts and Flowers*.

At the *Post* we'd need the choir of King's College, Cambridge, singing *Freedom*, Thomas Campbell's grand old hymn, with its lines:

What are monuments of bravery
Where no public virtues bloom?

to inspire a headline fit to adorn the recent proposal to erect an *Andarte Menachem*, a sculpture "to the glory of the prime minister," in Jerusalem's Kikar Menora.

(Next: MacArthur Flies Back to Front)

ONE CLEAR, sunny morning in June, 1948, three nervous young men mounted the steps of a delapidated building at 6 East 46 Street, a stone's throw from New York's retailing Gold Coast — Fifth Avenue. The second-story facade sported an enigmatic sign: "E.J. Korvette," and the trio bit their nails. For days they had toiled to cram into a ridiculously small store — 20 feet by 20 — assorted cash-and-carry housewares, small appliances, jewelry and luggage, and the dismaying thought now came, at this late date, that perhaps few customers would chug up the stairs for the opening. To a poor imitation of a grand opening of a store located above street level? On this warm morning they yielded to shivers.

The leader, 27-year-old Eugene Ferkauf, fresh from an apprenticeship in his father's nearby luggage shop, had invested $4,000, his total savings, to launch this puny repository of jittery hopes and jumbled goods that were stacked to the ceiling. He had induced two of his later-to-be-labelled "stickball team" from Brooklyn's Tilden High School to abandon secure jobs and join him. It wasn't beyond the realm of possibility that the venture could come to be called "Ferkauf's Folly."

It was risky, like all revolutions, for it involved selling items at paper-thin profit, flouting fair-trade laws in the process. Fair-trade laws required retailers to offer national brands at prices fixed by manufacturers, and Korvette proposed to ignore them.

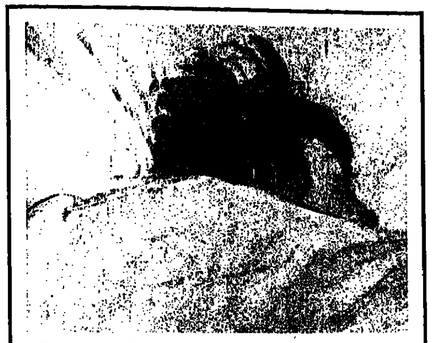
Anyway, what sane merchant would push national brands at cut-rate prices in the face of tireless demand by the billowing post-war family tide? And here Korvette was selling these goods at 33 per cent off! One-third off the law-enforced price, a price that could yield a gross profit only in quarters instead of dollars. How could they cover costs and shell out $550 a month for rent... unless...unless the incredible occurred: huge volume.

Ferkauf's sleepless brain hatched another startling strategem. For weeks he and his team milled around the offices of a hundred major midtown corporations parcelling out thousands of "membership" cards. Holders would not only be entitled to buy at bargain prices but with each purchase would receive, as a reward, two new cards.

For those enticed by this transmigrated Pied Piper, Ferkauf dangled another gimmick, a bar set up in a corner. "Drinks on the house," read a hastily scrawled placard.

The bar wasn't used. No one noticed it. For by the noon lunch-hour customers were jammed shoulder to shoulder, waving cards, struggling for access to the counter and an impatient line had to form outside. By nightfall, an exhausted but exultant threesome had acknowledged their sales goal had been exceeded by far, "but let's wait till the end of the week." Feverish restocking calls brought fresh goods, this time paid with cash; papa Ferkauf's good name had lasked credit terms for the original supply. Best sellers were reordered in larger quantities.

On Friday night the store was stripped of virtually every item and conventional retailing as America had known it for a century was in the process of undergoing a historic face-lifting: the age of discounting had arrived under odd-ball sponsorship in a preposterous setting.



"On Going to Bed" by Anthony Burgess (Andre Deutsch, £4.95) is a fairly short essay that covers the subject thoroughly and wittily from the cradle to the death-bed. Lavishly illustrated in full colour are exotic beds, royal beds, wagons-lits, prostitutes' cribs, dreams, nightmares and a full range of bedroom accessories including Franz Joseph's chamber pot. A.B.

Camelot revisited

MORE THAN THEY BARGAINED FOR: The Rise and Fall of Korvettes by Isadore Barmash. New York, Lebhar-Friedman. 301 pages. $14.95.

Paul Gould

IT WAS an authentic Horatio Alger tale. By the end of the first year of business the midget store had raked in a cool million in sales, extraordinary by any standard, with an acceptable though patently low 10 per cent pre-tax profit. Three new, much more impressive Korvettes in Manhattan followed in the next four years and then came another hair-raising gamble: gradually phase out these money-making but severely limited urban stores and take the Korvette concept to the mushrooming suburbs.

The target was nearby Nassau County where Bill Levitt was fashioning a related revolution in suburban planning, a Levittown built on barren soil with alluring cottages up for grabs at $6,900. Ferkauf's new throw of the dice was a 90,000-square-foot centre with a complete department-store line. It was an overnight success.

The heads of blue-blood Bonwit Teller, Lord & Taylor and Saks 5th Avenue no longer looked down their patrician noses at the hoi polloi. They came to see, went away impressed, and soon found their own turf invaded: a six-storey Korvette on Fifth Avenue at 47 Street.

Inside of three years, in the late 1950s, Korvette was feverishly acquiring one site after another, both in the Metropolitan New York area and in eight other states, ranging in size from 150,000 square feet to 250,000, each thrown up in only six weeks until the total came to 48 stores. The goal was one billion dollars in annual sales.

Meanwhile, Ferkauf, easily persuaded by advisers about nuggets available simply for the asking in Wall Street, went there in his uniform of the day, a golf jacket and tieless shirt. Some investment brokers looked and shuddered. One, disposed to the vagaries of chance, nodded. The stock came out at $10 a share and when fair-trade laws were struck down soon after, the shares rocketed to $160. Inside of seven years, Ferkauf's $4,000 had soared to around a very cosy hundred million dollars.

THIS RAGS-TO-RICHES story is admirably researched and narrated in the latest business history of that hectic era by a close observer, *New York Times* reporter Isadore Barmash in *More Than They Bargained For: The Rise and Fall of Korvettes.*

"Fall?" What fall? Was it really Ferkauf's Folly, Ferkauf who had been become a household word after cover stories in *Time* and *Business Week*, Ferkauf who had been tapped by Prof. Malcolm McNair of Harvard as one of the six greatest American merchants?

Well, early on Barmash speculates that Ferkauf's phenomenal success was due partly to genius, partly to good luck. True, but there was a far more compelling factor; discounting was an idea whose time had come and Ferkauf was riding it for all it was worth. Had he not been the trail-blazer, had he come later to the scene as one of a number of merchandisers cashing in on a wave sweeping the nation, I believe his would hardly have been a story appropriate to the pages of a book. And what happened to him after the fall, as we shall see, underscores my premise that what genius and luck he did possess would prove inadequate when the idea's time had run its course. I think Ferkauf, meditating today the ambiguities of success and failure, would tend to agree.

It seems to me that what caused Korvette's fall could be traced to a flaw in Ferkauf's psyche, an aspect unexplored by Barmash. Having been conscripted by Ferkauf's first partner, Hilly Coan, after a merger, to fill the post of director of public relations — a sine qua non executive spot typically ignored by backbench Ferkauf — I had ample opportunity to study Gene the innovator and Gene the tragically flawed man. That was how I saw him, and I was not alone.

A staunch supporter of Israel (indeed a Hebrew University building on Mt. Scopus bears his name), Ferkauf was a gregarious, likeable chap whose ebullience never succeeded in concealing his basic insecurity — indeed, it emphasized it. He was more cut out for, and happy with, the Korvette of East 46 Street than the lavish, sprawling complex he had fathered. An inarticulate Moses scanning the promised land, he shied away from the hot seat of president or chairman of the board. He never had an office or a secretary. The head switchboard operator took his calls and passed them on when he returned from the hinterlands. He would answer a select few from one of the many offices occupied by his stickballers.

At annual stockholder meetings he declined to preside; indeed he refused to speak at all and his stickballers took turns at rapping the gavel. He permitted word to circulate that so long as he controlled the company it would never pay a cash dividend. Nor did it. He much preferred to live in his far-flung stores, running a finger on shelves in quest of dust, repositioning irons and toasters, chiding a manager for not meeting sales goals, scrutinizing "flyers" that heralded the week's specials.

His flights from the seat of power, his inability to respond to the imperatives attendant on running the country's leading discount-house chain did not augur ill so long as Korvette was blooming. But then came the turns of the screw: competition from entrenched competitors in areas where Korvette was unknown, bleeding food stores, a woefully inadequate staff of middle-management people, rudderless executives — all these set off alarm bells. No fewer than 18 of the 23 non-Metropolitan New York stores were not producing any profit; indeed, they never did.

It was then that Ferkauf made the first of two major blunders.

Seeking a top-notch supermarket organization to stem the hemorrhaging in his food stores, Ferkauf merged with Lond Island's most aggressive and best managed chain, Hills Supermarkets. Hilly Coan, a young, dynamic executive, became Ferkauf's partner on an exchange of stock and assumed the chairmanship of the board. But, in no time, he perceived he had fallen into a quagmire. Ferkauf either baulked at Coan's administrative new broom or was nowhere to be found when Coan's changes were to be voted on. Their differences were irreconcilable. Coan, always at odds with a prying press, was sufficiently irked to serve up a scoop to a nosy reporter. Asked how he regarded Ferkauf, he told an interviewer from the *Herald Tribune*, "I hate him." The reporter guffawed, I flinched. But this sensational gem never appeared in the next morning's paper. It was open hatred of Ferkauf, on Coan's part; pulverizing fear of Coan's taking over, on Ferkauf's.

In the showdown, in 1966, Coan was out. In desperation, Ferkauf sought a second merger. His new partner was a flamboyant character, Charles Bassine, who ran Spartans, a chain of mostly nondescript discount stores in the South, refurbished from abandoned warehouses and garages. Disaster again. The enormity of his two blunders weighed so heavily that, after five years, Ferkauf stepped out, leaving behind a company whose sales were stagnant and earnings receding at an alarming rate.

Bassine then threw in the sponge with a merger of his own — to a real-estate development firm headed by no other than his son-in-law, Arthur Cohen, Arlen Realty strove desperately to achieve a turnabout with new executives culled from other leading retailing companies, but was compelled to sell what was left of the stores at pittance — $31 million, Agache-Willot of Paris thought it had a bargain. A ridiculous idea; on Christmas Eve, 1980, one year later, it closed down forever what was left of the once-proud trail-blazing discounter.

FERKAUF'S post-Korvette days were marred by lapses in judgment and management and were limned in new dimensions of failure. Four minor retailing ventures followed one another. Three fizzled. The results of the fourth, his latest, are still pending. A highly publicized million dollar investment in a supermarket chain, Bohack, went aground; Bohack soon after filed for bankruptcy.

How have the mighty fallen. Quietly, almost surreptitiously, Ferkauf's name was expunged from Prof. McNair's Retailing Hall of Fame. The flagship store on fabled Fifth Avenue was converted into a diamond-centre complex by the bearded precious stones merchants from around the corner. New York's own Ramat Gan. Wall Street quavers at the memory of the $160-a-share stock that currently sells, under the Arlen name, for around 50 cents. Thousands of embittered investors, among them prestigious brokerage firms, still cringe from the scorching bath they took. Where once gleaming Korvette stores flourished on suburban highways, with herds of hundreds of cars in parking lots, sombre, mute hulks now testify to the Fall. The Camelot of retailing, once enthralling in the fulfillment of America's dream of Rags to Riches, is now a hapless item consigned by Dun & Bradstreet in the compendium of corporate collapses.

Sic transit...

Escaped

NIGHT CROSSING by Jurgen Petschull. London, Coronet. 159 pp. £1.25.

JUST THREE years ago, two East German couples and their children, eight persons in all, escaped to West Germany standing on a tiny roped-in platform suspended beneath a gigantic — and home-made — hot-air balloon, kept in flight for a crucial 28 minutes by flames funnelled into it from jets attached to a number of domestic gas bottles.

It was the most daring and original escape ever, made after a previous abortive attempt. How the Strelzyk and Wetzel families built and tested their aircraft in secret is the stuff of this marvellously gripping book.

After the flight, *The New York Times* commented: "the escape . . . says volumes about the political, economic and social conditions in the German Democratic Republic."

But, in fact, the two families were quite well off in East Germany. They owned their own houses, cars, colour TV and other appliances. They earned well because they were self-employed. But what they lacked was freedom. Peter Strelzyk, a former party activist and production award winner, said, "Our desire for freedom far outweighed our fear."

The balloon came down near the town of Naila, which adopted the refugees, who decided to make it their home. They presented the balloon to the town. Amid much celebration, it is inflated every September 16. □

Meir Romen

Hold the phone

Telephone rates are due to rise by five percent, according to a decision taken this week by the Knesset Finance Committee.

Meanwhile, about 200,000 Israelis hang on for an average of four to five years to have private phones installed. The Communications Ministry installs 100,000 phones per year, but it also receives 90,000 new requests in the same period. So the backlog remains.

The Knesset recently passed a law to set up a private firm that would handle telecommunications here. This tactic would help clear up the backlog of installation orders within three years. Israel's residents are anxious for any news of a solution to the problems that plague their communications system.

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Genes designer

GOD'S GRACE by Bernard Malamud. New York, Farrar, Straus, Giroux. 223 pp. $13.50.

S.T. Meravi

THIS LONG-AWAITED new novel may be our first evidence that art, at least in the hands of a writer noted for traditional literary and moral values, cannot be created on an electronic word-processor. One can only suspect that Bernard Malamud was so dazzled by the delights of shifting and storing sentences and paragraphs on his new video-display terminal that he completely lost sight of what he was trying to say.

Electronic ghosts remain from the Malamud memory-bank — reminders of his fondness for airy Jewish fable, his concern for the heavy themes of good and evil, trial and redemption. But *God's Grace* is bereft of all the characteristics that marked so much of Malamud's earlier fiction, such as clarity, charm, wit, warmth and intelligence. If the new novel yet has the Malamud stamp on it, it is the stamp of unintended self-parody.

But even that mark of Malamud seems wildly word-processed out of kilter. The book has all the evidence of being punched out and not thought out. One finds it hard to believe this is Malamud's objective, but *God's Grace* reads like a virtual anti-religious joke.

The further irony is that this high-tech theological comic book is perfectly suited to that vast television generation that guiltily drags itself up on occasion to "literature" like *The World According to Garp* or the works of the prophet Kurt Vonnegut. All of which means that this, the least artful of Malamud's 11 books, stands an excellent chance of becoming his most popular. A special limited signed edition is already available at $75 a throw.

MALAMUD'S hero is one Calvin Cohn. The name is unfortunately reminiscent of a certain jeans designer, but Cohn is in fact a former rabbinical student turned oceanographer. While Cohn is submarining about on the seabed one day, the world rather inconsiderately comes to an end. Cohn surfaces to find that a thermonuclear war has left him the last man on earth.

Needless to say, this circumstance leaves Calvin Cohn all at sea. As he drifts rudderless upon the Flood, our hero asks God why he alone has been left in the world. God obligingly appears in a cloud and admits that Cohn's survival was an oversight. The Lord says he is embarrassed by the error, but will rectify it soon.

The fable is thus launched on a seriously flawed footing, for a God who commits mistakes or, as we are told later, is absent-minded, is no God at all. This could be passed off as one of those light-hearted literary conceits, except that the whole business that follows about the man-God relationship, good and evil, free will and so on, is made meaningless by this ill-defined Supreme Being. In short, all of the philosophical speculation that underpins the rest of the story is rendered a load of rubbish.

But let that go for now. Cohn eventually reaches a lush tropical island. After performing the standard Robinson Crusoe settling-in routine, the last man meets up with a band of chimpanzees, a bunch of baboons and a gorilla. He teaches them to speak English with considerably more ease than teachers in this country usually have with their charges. And Cohn decides to prepare these primates to inherit the earth in place of the late and lamented mankind..

CALVIN in fact is kept very busy. Malamud presses him into acting out the mythic roles of Adam, Abraham, Isaac, Jacob, Moses, Isaiah and Job. The job of Jesus is relegated to Cohn's primary primate companion, a chimp named Buz, who owns a crucifix and who preaches to the masses on the hillside. All symbolism and allegory is anchored right on the surface of the narrative, so that readers with only the crudest of literary reference points won't have to strain themselves for meanings.

In fact, it's hard to tell for whom Malamud has greater contempt, his audience or his hero. No matter. Malamud just pushes his fable right through all of its predictable paces. In the totalitarian-futuristic novel, the romantic hero rebels and is ultimately betrayed, usually by a woman. In the last-survivor scenario (perhaps the best example is George Stewart's *Earth Abides*) the hero nobly tries to preserve civilization among the final colony, only to see his efforts slip away at the end.

That is, of course, what happens to Cohn. He tries to teach his hairy hordes to build a society of justice, truth, fair play and nonviolence — to become *homo ethicalis* in place of *homo sapiens*.

But the colony goes ape and spills blood. When Cohn admonishes them, Esau, the most brutish of the beasts (and an anti-Semite to boot) demands ot know what the man expects of them. We are, says the chimpanzee, only animals, and it is our nature to slay baby baboons occasionally and eat their brains. Why, Esau asks, reasonably enough, does Cohn insist they act like something other than what they are?

THESE are excellent questions, and Cohn's response is no more satisfying than all those traditional explanations for the existence of evil on the earth; worse, because with Cohn acknowledging an imperfect God (and therefore by definition a non-God), all ethical systems are therefore no more than wishful thinking conceived by the weak as a defence against the strong. Not only does the man-monkey parallel break down at this point; so does everything else that Malamud tries to build up.

To confuse matters, this negligent God breaks through the clouds now and again to berate and belittle poor Calvin Cohn. It is interesting to note that God's words always appear in double quotation marks, suggesting that his remarks are merely a projection of Cohn's subconscious. But if Cohn is actually supplying the dialogue for the Almighty, then this is only one example of his *hutzpa*. Another is Cohn's determination to impregnate the island's only maiden chimp, because he believes his genes are the best hope for the future race (Calvin Cohn, genes designer). Equally *hutzpadik* is Cohn's assumption of the role of leader and moral guide for the ape colony; considering his credentials as a member of the race which has just bombed itself out of existence, the scientist-rabbi has a pretty warped view of things. When Cohn replaces the Ten Commandments with Seven Admonitions based on humanism, why should the primates take him seriously? Why should we?

Presumably we are also supposed to take things seriously when Cohn is finally driven up to Calvary/Moriah and sacrificed. But it can be argued that Cohn gets his just deserts in this predictable climax because of his *hutzpa*. He is the last moral man, but only in his own view, for his morality is suited — if it ever really was — to a race which no longer exists. Cohn's presumption that he could pervert the nature of the primates is matched only by his presumption of knowing the nature of God. It seems just as well to be rid of him, as he did nothing but make the chimps unhappy.

THE LAST image in the novel is of a huge black gorilla wearing a soiled *kipa* and reciting *kaddish* for Cohn. If this is calculated as a touching and hopeful sign for the future, it simply doesn't jibe with all that has gone before. Whether intentionally or not, Malamud has strongly suggested that God is merely a projection of man's fears and hopes, that ethical systems are unworkable, and that man's attempts to create a dialogue with the diety are as fruitless, misguided and ludicrous as — well, as a gorilla piously praying in a skullcap.

We don't like to think of Bernard Malamud consciously taking such a black view of things. He is, after all, the tough-talking but soft-hearted sentimentalist who promoted the redemption theme so often in the past, most notably in *The Assistant* and *The Fixer*. But it would seem that in attempting to deal in the broadest strokes with the nature of God and good and evil, Malamud got into a morass which has defeated greater minds than his. In past ages artists could at least climb to the surface on the anchor chain of faith. Without faith — and Malamud does not suggest anything more than a humanist's sentimental attachment to the venerable Yiddish-flavoured verities — his book is destined to drift much like that last man upon the flood.

The problem is also as much in execution as in conception. Malamud has always been more adept at the short story than the novel. A fantastic short story like "The Jew Bird" works because, among other reasons, its point, its length and its effects are all economically limited. The novel, by contrast, is stretched beyond the limit.

IN THE END of course the book doesn't deserve to be taken seriously, which is why it will probably delight the unenlightened reader. And that's a pity, because I was really rooting for Malamud on this one. But the sad truth is this master craftsman of the short story really hasn't written a good novel since the 1950s (*The Natural* and *The Assistant* remain his best full-length works).

His most recent novels are *The Tenants*, a forgettable melodrama about black-Jewish relations, and *Dublin's Lives*, a tedious tale of infidelity between a pair of excruciatingly uninteresting people. I was earnestly hoping he would redeem himself with this novel, even if, as Malamud has told us so often, redemption doesn't come easy.

In his headnote to *God's Grace*, Malamud solemnly says that he "read many books to write this." Too bad he didn't look back at his own best work. □

Cromwell's Jews

Menasseh Ben Israel, from the etching by Rembrandt.

PHILO-SEMITISM AND THE READMISSION OF THE JEWS TO ENGLAND 1603-1655 by David S. Katz. Clarendon Press, Oxford. viii, 286 pp. £17.50

Lloyd P. Gartner

THE OPENING chapter in the modern history of English Jewry is also the most dramatic. It unfolded during the English revolution, when rebellion and civil war toppled Charles I and brought Oliver Cromwell to power as Lord Protector of the realm. This revolution, however, was as much religious as it was political.

Even before the revolution's climax during the 1640s, its political thought was shot through with biblical and apocalyptic prophecy. The Jews became actors in the end-of-the world drama which, as was believed, would unfold as the revolution progressed. This feverish atmosphere provided the opening for Rabbi Menasseh ben Israel of Amsterdam to urge a drastic step upon Cromwell's regime.

In widely circulated pamphlets and during a lengthy sojourn in England, he argued for the official readmission of the Jews who had been expelled in 1290. Rabbi Menasseh did not neglect to mention the commercial advantages which immigrant Jewish merchants would confer upon England, but his emphasis lay on the religious duty of Christians to readmit the Jews as the fulfilment of biblical prophecy.

What made it vital to readmit the Jews promptly was the fact that England was supposedly the only country where they did not dwell. The learned world was convinced that the recently discovered American Indians were the Ten Tribes, and it was reliably reported that practising Jews lived in Ecuador. Could England alone remain unpopulated by Jews and thus prevent the consummation of prophecy?

SUCH A plea today would certainly be dismissed as eccentric. Why it was treated with all seriousness in Cromwell's England and became a public issue there for several years is convincingly described in David S. Katz's notable new book. *Philo-semitism and the Readmission of the Jews to England 1603-1655* does not retell the story of the resettlement, about which Lucien Wolf's scholarly gentlemen, Oxford and Cambridge dons and Anglican clergymen, searched for the primal language of mankind and found it in Hebrew. Spoken in Eden by Adam and Eve and preserved among the Jews, Hebrew was destined in the fullness of time to become the universal tongue once again.

Consciousness of the Jews was also enhanced by the millenarians, who maintained that during the rule of the saints, as prophesied in the Bible and about to be fulfilled in England, the Jews had to return to their own land. Katz argues that such trends, together with the discovery of Jews and the so-called Ten Tribes in the New World, created a new awareness of the contemporary Jews, and that this prepared the ground for the Amsterdam rabbi's proposals to be taken seriously. However, Cromwell, while favourable to readmission, could not persuade his Council of State. Instead, he summoned some of the best political, juridical and theological minds in England to deliberate the matter at the Whitehall Conference in December 1655. Philo-semitism, by which Katz means lively interest but not necessarily sympathy with Jews, came to its peak at this conference. However, its results were indecisive, and Cromwell, evidently annoyed, sent them home.

ALL THIS time, and even in the days of Queen Elizabeth I, there were Jews in England. But they were furtive, posing as "Portuguese merchants" and attending mass at the Portuguese embassy. It was almost an open secret that they practised Judaism in private. They were left alone, and they sought no more than they already had.

These "Portuguese merchants" spurned Rabbi Menasseh ben Israel's grand schemes. Certainly they did not want him as *haham* — the spiritual leader — of their community if it became legalized, and that office was probably what he sought for himself in England.

The lame end of the Whitehall Conference brought about the demise of Rabbi Menasseh's plan, and then the war with Portugal in 1656 "blew the cover" of the furtive Jews. Facing confiscation of their possessions as Portuguese Catholic aliens, the merchants joined the Amsterdam rabbi in petitioning the Lord Protector to let them be Englishmen and Jews.

The details remain mysterious, but it is known that Cromwell granted the petition. Before the end of 1656, a public synagogue existed in London, as did a Jewish cemetery.

David Katz expresses the irony of the Resettlement in his own concluding sentences, which exemplify the light wit that enlivens his book:

"These English Philo-semites wanted Hebrew without tears, Philo-semitism without Jews. This proved to be impossible, and once Cromwell and Charles II realized that the Jews as a nation could never be admitted through the front door, they were anxious to go around the back themselves and let them in through the entrance reserved for tradesmen." □

Explorer

ROB ROY AL HAYARDEN (Rob Roy on the Jordan), by John Macgregor, translated into Hebrew by Amihud Arbel. Tel Aviv, Ministry of Defence Publications. 284 pp. IS168.

THE JORDAN by Micha Bar-Am, Jerusalem, Massada, 104 pp. IS224.

Susan Hattis Rolef

A GOOD deal of fuss accompanied the publication of John Macgregor's *Rob Roy on the Jordan* in Hebrew translation. It is the first in a series of old travel books to be published by the Ministry of Defence, and has an introduction by Rehavam Ze'evi. It was first published in London after John Macgregor, a captain in the Royal Canoe Club, had explored the Nile, the Red Sea, the sources of the Jordan River, the Hula marshes, the Sea of Galilee and the Kishon River, in a canoe which he called the Rob Roy. The voyage took place in 1868-9, and the book, which had 10 editions, must have been published soon after, (the Hebrew edition doesn't give the original date of publication).

Macgregor was one of a now extinct race of British explorers who spent long stretches of time on their own discovering and exploring the hidden secrets of new and old lands. These men seemed quite content with their own company, and thrived on the admiration and awe of natives they came across and the public back home. They were primarily interested in geography, botany and biology, and demonstrated little sociological and pyschological insight. An aura of self-satisfaction surrounded them, but undoubtedly their pioneering work was of the highest value to those who followed in their footsteps.

IT IS strange to read of the course of the Jordan River as unexplored wild land, with dangers lurking at every corner from savage natives and wild beasts.

Macgregor's experiences, and his description of what he saw, together with the detailed maps and drawings (of rather mediocre quality) which he made along the way of various locations, plants and living creatures, are certainly of interest to those of us emotionally attached to the country, and who take delight in every additional piece of information concerning its history.

The description of how the original Rob Roy was found in England in 1982 and brought to Israel for exhibition is fun. In addition to Macgregor's own drawings, dozens of etchings by other, far superior, artists are reproduced.

The contrast between Macgregor's book and Micha Bar-Am's photographs of the River Jordan is striking. Bar-Am gives us a personal view of the Jordan River as seen today. Unfortunately some of the river's sources are in enemy territory and thus not recorded by Bar-Am's camera. A little more could have been made of its estuary — the Dead Sea — to which only three photographs are devoted. Many of Bar-Am's colour photographs are good though few are breathtaking. A more poetic text would have added much to the book, which would make a nice gift for friends abroad. □

Saintly scholar

ISRAEL SALANTER: Text, Structure, Idea by Hillel Goldberg. New York, Ktav. 358 + xvi pp. $17.50.

Hanoch Teller

THIS YEAR is the centennial of the death of Rabbi Israel Lipkin (Rav Yisroel Salanter), the saintly and perceptive founder of the *musar* (ethical) movement. *Musar's* call for complete ethical and spiritual transformation quickly spread throughout Eastern Europe and led to the formation of numerous yeshivas dedicated to the movement's values. One would imagine that a man who had such a profound impact upon Jews and yeshiva curriculae would be the subject of countless books and tales. Both Rabbi Israel and his works, however, remain a mystery.

The rabbi spoke little of himself, and his students refused to reveal much more. The little we know about the man and his ethical concepts has been extrapolated from his writings. Dr. Hillel Goldberg's *Israel Salanter: Text, Structure, Idea* is the first serious attempt to expound the rabbi's *musar* thought and its relationship to the man and his times.

Goldberg's book is divided into six sections which analyse Rabbi Israel's writings according to their content, place of authorship, and period. To help the reader appreciate the difference between Rabbi Israel's Vilna (1843-9), Kovno (1850-8), early German (1858-60), and late German (1872-82) writings, each chapter is preceded by an introduction and followed by a summary and evaluation. These divisions are extremely beneficial, for even the student well versed in talmudic and *musar* terminology finds Rabbi Israel's works practically unintelligible.

GOLDBERG explains (pp.55-56) Rabbi Israel's staccato literary style as a means of removing the inherent contradictions in his frequent antinomies. To describe the lofty aims of man ("man as ideal") without also delineating man's sinful tendencies ("man as evil") would preclude the potential to rectify one's ways ("man as changeable").

Furthermore, Rabbi Israel emphasized the implementation of his ideas rather than only their comprehension. Therefore, if just a few phrases would penetrate the reader, their "latent interrelationships would emerge in their execution." Hence Rabbi Israel employed an elaborate system of punctuation in the hope that each phrase would be contemplated by itself.

Goldberg then proceeds with the difficult job of explicating Rabbi Israel's texts as a systematic corpus. The Kovno writings, written a decade after the *haskallah* (enlightenment) reached Lithuanian Jewry, are less favourable to secularism than the earlier Vilna writings. Regardless of the period and no matter the influence, all of the writings emphasize *musar* study and "exertion" as the key to personal "completion" and "redemption."

According to Rabbi Israel, even the lowliest Jew can rise through supreme moral and religious exertion to achieve the lofty spiritual state of prophecy. This leads Goldberg into a four-page dissertation on Rabbi Israel's perception of prophecy, as compared with the views of H.A. Wolfson, A.J. Heschel, Maimonides and Halevy.

One wonders if all of this is relevant since, as Goldberg himself writes, and Rabbi Israel certainly agreed, prophecy has long ceased (Talmud Yoma 9b). In fact, in a different text (*Or Yisroel* p.94) Rabbi Israel virtually precludes any such possibility.

SOME OF Goldberg's translations are also debatable. He writes (p. 33), "The techniques of *musar* study are described generally as constituting a process of arousal, and the upshot of the process is termed 'cognitive purification'." The footnote leads us to the Hebrew expression *zikuh hara'ayon* which one might translate as purity of idea or conception.

Later on in the book we find Rabbi Israel's criterion for a halachic decisor: "The fact that the masses, in seeking halachic rulings, are drawn to a particular decisor establishes his authority." (p. 127) Aside from the fact that Rabbi Israel establishes an entirely different criterion, and is not referring to a halachic decisor *per se*, Goldberg has confused with symptom definition. The attraction of the masses is merely an indication of an halachic authority, not its definition.

There are also several examples of careless usage — e.g., "Rabbi Israel delineates twelve possible — and *contradictory* — explanations of individual suffering and prosperity" (p. 186). The twelve explanations are not contradictory but rather alternative.

These reservations do not detract from the scholarship of this work — scholarship unrivalled in this area and indispensable to any serious student of the *musar* movement. □

In sheep's clothing

Gil Goldfine

THE BODY OF work created by Menashe Kadishman during the past two decades has positioned him in a place of particular importance within the young and fragile history of Israeli sculpture. Respected by the art community for his energy, diversification and experimentation with materials and concepts, "Menashke," as he is affectionately called, began tending a flock of sheep at the 1978 Venice Biennale under the "nature as art — art as nature" banner. Since that summer the flock, or at least Kadishman's "flock as art," has flourished and multiplied. In fact, four and a half years later it appears to be thriving beyond all proportion and beyond the bounds of acceptability. Kadishman seems to be defying the adage that "you can't beat a dead sheep."

Kadishman has abandoned abstract sculpture for painting. From pure non-objectivity in Corten steel he has moved to large expressionist sheep "portraiture"; and now to "pastoralized" landscapes featuring rows of cypress trees, figures (or figures as statues), negative-cut-out trees (a previous sculptural theme) and the omnipresent, floppy eared, sheep.

The stern, solid, façade of Kadishman's minimal approach, in which sculptural concepts were reduced to essentials by a controlled awareness, has been replaced, perhaps too quickly, by a brush screen of loud-coloured, wildly brushed and simply composed set of pictures on unprimed canvas.

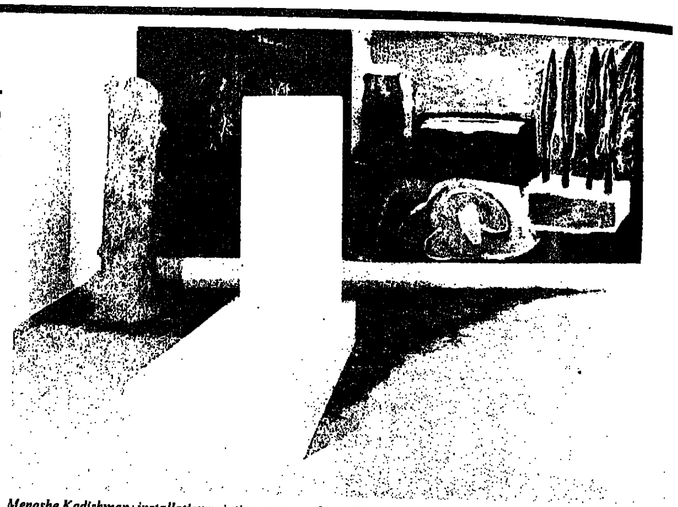
Much of Kadishman's transition has been accompanied by explanatory notes that attempt to convince the public that his art is really the same even if it looks different. But it is not only intellectual reasoning that reflects truths in art, but the physical and emotional *gestalt*, the ever-fluctuating energies that move a hand to record what the eye, mind and heart are reacting to.

What disturbs this writer is Kadishman's abandonment of those energies. His need to manipulate standard images is becoming an inexcusable attempt to manipulate his audience. By so doing, Kadishman has achieved unoriginality. Sorrowfully, he borrows from his own recent past as readily as he returns to the schools of Derain, Nolde and De Kooning.

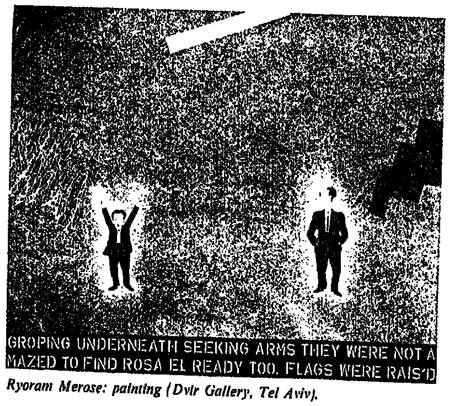
It is time for Kadishman to put his sheep out to graze alongside his negative trees, so that he might return to thinking about other tasks and other subjects. (Julie M. Gallery, 7 Glikson Street, Tel Aviv).

PICASSO changed the history of art for all times yet he was always in love with his subject whether the model was a woman, a bull, his children, a mythological figure or a bowl of fruit. Intellect was not confused with, nor did it replace, the art of observing, defining and clarifying. Unity of purpose was an integral part of Picasso's art. His statements began on the canvas, were developed and ended there. Imagination was made into reality with colour, drawing and composition. Little was left for the viewer to decipher.

Today, artists subscribe to group dynamics, creating internationally related cells of distinct styles of painting and particular ways of saying things, in a sort of chaotic centralized art system where the individual's sense of personal balance and regional character has been heavily diluted. Ryoram Merose is an artist who falls into this pattern. He is a painter who expects the viewer to function on several levels in one picture, in which each level is established by an independent set of rules. The question must be raised: why include several assumptions about life, art, politics and sex in one, opaque, static scenario without really satisfying anyone of them? Merose's paintings are designed around three pictorial elements; a self portrait, a cartoon-like figure (single or repeated); abstract-expressionist scrawl; and colour and stencilled words (nonsensical and logical) lining the bottom of each canvas. Each painting reads like a cinematic epic as they mirror each other with nuances of colour, figurative gestures and, of course, the literal content. Apart from being flamboyant, they merely assemble portions from the past rearranged into pasty bits of contrived picture making. They are akin to someone talking to himself. Their pictorial language is puzzling and requires time to work out, and even then who knows if one is making the right assumptions. Working over an art form in the pursuit of happiness can be questioned. (Dvir Gallery, 26 Gordon, Tel Aviv).



Menashe Kadishman: installation painting, stone and wood (Julie M. Gallery, Tel Aviv).



Ryoram Merose: painting (Dvir Gallery, Tel Aviv).

A TWO-PERSON show features **Ruth Avraham** and **Sonia Levy**, both originally from South Africa and both graduates of the Midrasha. The free-wheeling qualities of drawing, together with a fresh pastel palette (influence of Lavie) is pronounced in Avraham's mixed-media works. Her graphite lines play softly across the paper's surface, intermittently stopped by bands or straps of colour. There is an easy dynamism to her work and the less she puts into her compositions the more successful they are. Levy's small mixed-media paintings and collages are neither exciting nor beautiful. They are exercises in the arrangement of rough circular shapes in a square format. Colour, mainly gold, silver and several strains of pastel tints, is used in an underpainting-overpainting system. Levy achieve more when her pure abstraction turns to ideogram pictures in which colour is shown as having a basis in nature and bird shapes support a general atmospheric charm. Otherwise Levy's work is one dimensional. (Old Jaffa Gallery, 14 Simtat Mazal Arie, Old Jaffa). Till Nov. 24. □

Of human needs

Meir Ronnen

THE BEZALEL Academy of Arts and Design is marking the commencement of its academic year with a modest exhibition at the Jerusalem Theatre (most of the exhibits are in the left rear foyer). The Academy accepted 150 new students this year, out of 750 candidates.

On view are some paintings, sculpture, ceramics and jewelry; the departments of design and graphics are not represented (a display of graphic design can be seen at the old Bezalel building in Rehov Hanagid).

Not all the works are identified, and some of the painting, which variously shows the influence of teachers like Romberg and Eshel, has been seen before. The abstract sculpture has a tendency to combine linearity with sheet areas of flexible material. The influence of Eshel again crops up in a set of serial figures made in the ceramic department. Another ceramic construction combines graphics and sculpture. These interdisciplinary combinations seem to presage what one expects to occur when the various departments of the Academy come under one roof in the huge Verknuf building, which is part of the Mt. Scopus complex.

One hopes that the replanning of this building to accommodate most of the Academy will achieve a greater measure of success than the rest of the disastrous University complex on Mt. Scopus, where the negative effects of Israeli architecture on the unhappy students has to be experienced to be believed. The soulless, menacing, netherworld labyrinths of a number of the faculty buildings are huge gravestones of 20th century architecture, which has so often fulfilled the needs of the architects rather than the unfortunates condemned to use their constructions.

Architecture that does not take human needs into account is inhuman. Bezalel should emblazon this sentence in letters of fire over its envisaged Faculty of Architecture. (Jerusalem Theatre). Till Nov. 26.

A GALLERY devoted to presenting the work of new immigrants and new Israeli artists sets a precedent by showing the work of someone who talks of settling here. Photographs of Jerusalem by **Gemma Levine** of London also raise anew the question of whether photography of this nature is really art. Levine lacks both a point of view and an interesting sense of design and depends largely on effects provided by nature (dramatic dawns, sunsets etc.) so that she falls into the role of recorder rather than creative artist. The best of her work is a magenta sky with the clouds reduced to almost wash-like areas. (Jerusalem Theatre Gallery for New Artists). Till Nov. 30. □

Two views of space

Ephraim Harris

TWO VETERAN Israeli artists are exhibiting in Haifa. **Hanna Levi** shows abstract paintings and drawings, the keynote of both being space in itself. Although the paintings give a general view of space and here and there show its relationship with the substantial, the drawings are the more expressive of its self-containment, and stress its independence. Levi creates two planes, one above the other, to produce a little depth (the source of the idea may be landscape) and thereon places a system of very broken small lines, evidently not to overshadow the major motif of space. Such a basic conception can give rise to various compositions e.g., by adding a couple of small patches of colour; a less broken line becomes stronger and even more by accompanying it with a second in soft focus; space can be emphasised by opposing it to shadow, instead of line etc. Essentially it means that the way to spatialism is not by covering the canvas, but via a minimum of two equal motifs, one of which must be space.

Franz Bernheimer shows recent drawings into which no hint of colour is allowed to intrude. Heavily drawn and shaded single objects are horizontally sited on blank paper. If one holds with Picasso that every abstract artist starts from a concrete idea, then you may have the impression that each print here moulds together parts of human innards and machines. However, the result is a black object asserting its right to exist through movement, i.e. the angle at which the composition points through space; and as a means to lighten dead weight and thereby produce the best aesthetic effect on the viewer. (Museum of Modern Art, Haifa). Till Nov. 30□

At left, an early netsuke *figure of ivory, around 1750. Above is a mask depicting the evil Hannya. The monkey at right was originally examining the insect on the fruit with the aid of a magnifying glass, now missing; typical late 19th century kitsch. At right, below, a winged creature carved by Rantei (18th cen.) emerges from an egg.*

The lost art of NETSUKE

Below: an inro *case with its* netsuke *carving.* Israel Museum/Nahum Slepak

"JAPANESE Miniature Sculpture" is the title of an unusual exhibition that opens at the Israel Museum later this month. The exhibits, called *netsuke* and *inro* are not really sculpture, but exquisite little examples of a folk art that persisted in Japan until quite recently, although a number of the items on show were carved and signed by famous 18th and 19th century Japanese artisans.

Netsuke and *inro* are typically Japanese examples of utilitarian objects being transformed into decorative ornaments, and eventually into collectors' items.

The traditional kimono has no pockets; things like money, medicines and tobacco were carried in a pouch or case tied to the girdle by a silken cord, to which a small ivory or wood sculpture was attached to prevent the pouch from slipping under the girdle.

Alongside the pouch evolved a compartmentalized case, the *Inro*, originally meant to hold ink sticks and seals, but later used primarily for medicines. Though the *Inro* were generally the property of aristocrats and samurai, nearly everyone possessed some kind of pouch. Hence, there was a great demand for *netsuke*, the small sculptures attached to both the cases and pouches.

The *netsuke* had to be small, durable, and rounded in shape, so that the wearer's clothes would not get caught in them. The design of the *netsuke* was often related to the subject of the *inro* to which it was attached. The back bar of the *netsuke* is called the *himotoshi*.

Netsuke were made to suit the tastes of all classes. The carvers, who sometimes signed their work with their names or seals, worked most often with wood and ivory, but occasionally used coral, marine ivory, rhinocerous and deer horn and even pearls. The subject matter ranged from humorous images to mythological heroes and extraordinarily naturalistic animals of the Oriental Zodiac. Most *netsuke* were very detailed and highlighted by features (eyes in particular) inlaid in contrasting material. Buddhist and Chinese influences abound. *Inro*, which literally means "seal case," were usually made of lacquer, though there are examples in ivory and other materials. Lacquerware is created on a base of wood, paper or stiffened cloth; lacquer — the sap of the lac tree *(rhus vernicifera)* — is applied layer by layer. After a suitable background has been built up, an illustration is created with additional layers of lacquer. Finely powdered metal dust, gold or silver, gold flakes or coloring may be sprinkled on some of the layers. Carved lacquerware consists of up to 100 coats of lacquer, sometimes of various colours, into which a pattern has been carved.

Inro were decorated with landscapes, floral designs, dragons, and scenes from legends, almost all depicted in the highly naturalistic style which characterized the *netsuke*. The designs of the *Inro* are so masterfully applied that the line of the lid is almost invisible when the *Inro* is closed.

With the spread of Western influence in Japan in the 19th century, the upper classes were the first to adopt Western dress; and the pouches and *Inro* with their *netsuke* were no longer used. They became collectors' items, first in the West and, more recently in Japan itself. (I remember buying some contemporary *netsuke* in occupied Japan for only a few cents.)

The collection now at the Israel Museum was donated by Marcel Lorber, to what is now known as the Marcel Lorber Department of East Asian Art.

Lorber was born in Vienna at the turn of the century. A concert pianist, he was on tour in London in 1920 when he bought a small ivory carving — the first piece of what became his Oriental art collection centred on *netsuke*. During his first visit to Japan in 1934 he became a committed collector.

During a visit to Israel in 1980, Lorber met with Hermann Zvi Jaegermann, the foremost *netsuke* collector in Israel. The current exhibition is the result of their contacts.

The show and the notes for this article were prepared by curator Rivka Bitterman. The superb photographs were taken for the Museum by Nahum Slepak. □

MEIR RONNEN

WHAT'S ON

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Jerusalem

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Guest Speaker: Major Irit Atzmon, Head of Foreign Press Liaison Office, I.D.F. Spokesman.
Please note: Our lecture series "Israel Today," starts on December 7, 1982 at the above address, same time.
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ART GUIDE

Notices in this feature are charged at IS106.80 per line including VAT; insertion every Friday costs IS317.40 including VAT, per month.

Jerusalem

MUSEUMS

Israel Museum. Exhibitions: Permanent Collection of Judaica, Art and Archaeology; Old Gods and Young Heroes, Pearlman Collection of Maya Ceramics; Toys and Games of the Ancient World (Rockefeller Museum); Touch, children's exhibition; Here and Now: Large exhibition of Israeli art. Special Exhibits: Islamic Armour (Rockefeller Museum); Igael Tumarkin, Definition of an Olive Tree, environmental assemblage sculpture; Necklace, 19th century Morocco; Model of the Shrine, pottery, ancient Moab, 9th-8th cent. B.C.E. Small Figurines of Humans, Nahal Oren; Selected objects from the Dayan Collection; Exhibition: Open Eye Design by Sandberg; James Turrell: Two Spaces; Special Exhibit: Jug and Juglet, Middle Canaanite Period II A.

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Jerusalem City Museum — Tower of David — The Citadel. Open daily 8.30 a.m.-4.30 p.m. Multi-screen show (Eng.) Sun.-Thur. 9.00, 11.00 a.m.; 1.00, 3.00 p.m. Nightly (except Friday and Holiday) in French: 7.30 p.m. German: 8.15 p.m. English: 9.00 p.m. Permanent Exhibits: Ethnographic Dolls "Jerusalem Characters."

Yenin Moshe Windmill Permanent Exhibit on life and work of Sir Moses Montefiore, Sun.-Thur. 9 a.m.-4 p.m., Fri., 9 a.m.-1 p.m. Admission free.

The Tourjeman Post, Permanent Exhibits on Jerusalem Divided and Reunited in restored former military outpost. Sun.-Thur. 9 a.m.-3 p.m. (1 Hail Handassa St.)

Old Yishuv Court Museum. The life of the Jewish community in the Old City, mid-19th century-World War II. 6 Reh. Or Hahaim, Jewish Quarter Old City. Sun.-Thur., 9 a.m.-4 p.m.

Sir Isaac and Lady Edith Wolfson Museum at Heichal Shlomo: Permanent Exhibition of Judaica. Diorama Room: History of Jewish People. Exhibition of Jewish Ceremonial Art created in silver by Carmel Shabi. Sun.-Thur. 9 a.m.-1 p.m.; Fri., 9 a.m.-12 noon. Tel 635212.

Tel Aviv

Tel Aviv Museum. Exhibitions: The Twenties in Israeli Art; City and Art, the Berlin Secession at the Turn of the Century; Dizengoff House, the early years of Tel Aviv Museum; Israeli Art 1960-1980; 17th Cent. Dutch and Flemish Painting; 18th Cent. Italian Painting; Impressionism and Post-Impressionism, 20th Cent. Art in Europe and the U.S.; Archipenko, Early Works (1910-1921); Special Exhibit: David Bomberg (1890-1957); New Exhibition (opens 24.11); Adolph Gottlieb (1903-1974), A Retrospective.

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V.G. Turner, Ambassador.

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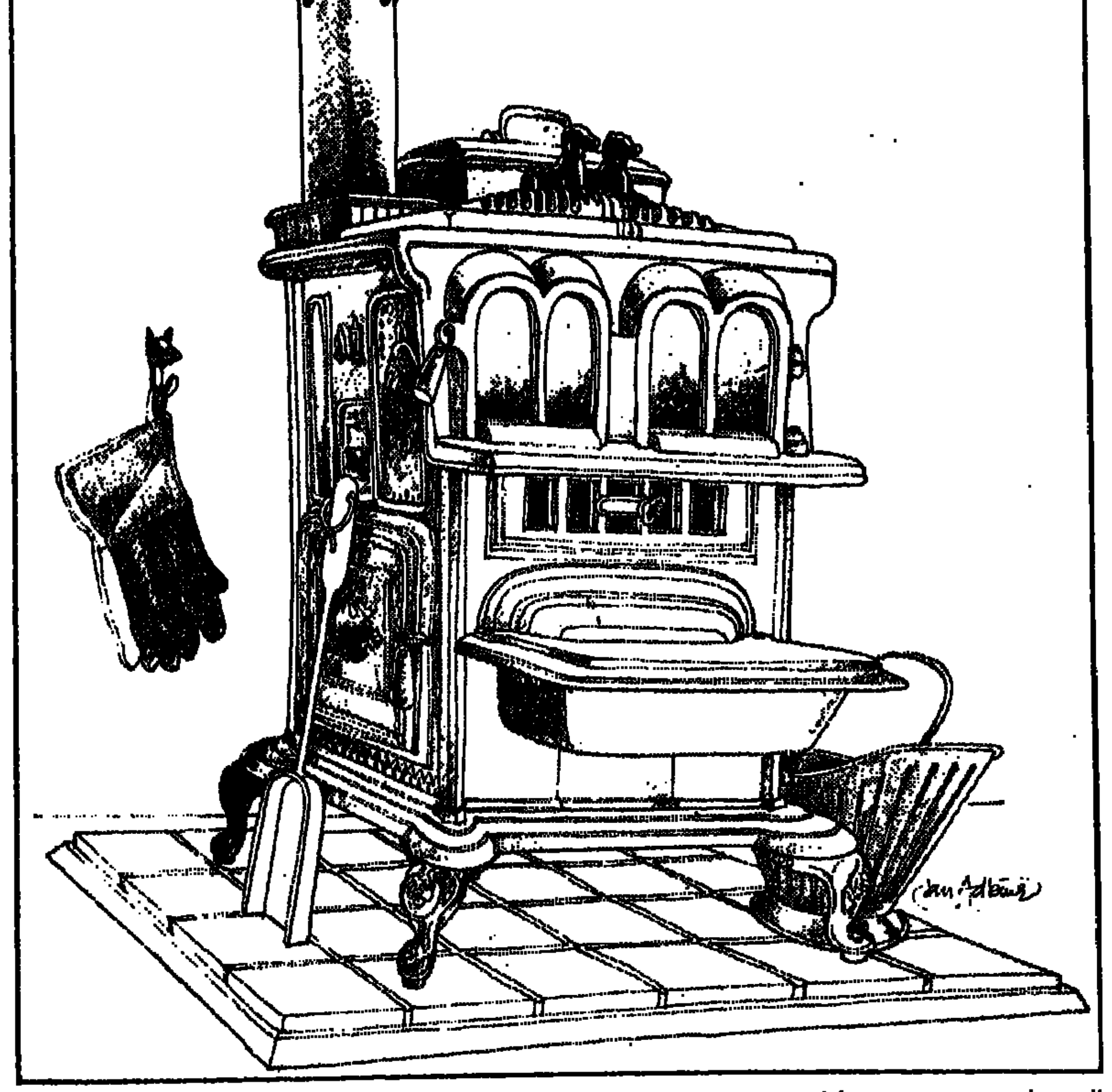
V.G. Turner, Ambassadeur.

The heat's on



IF YOUR household is anything like mine, a typical winter argument concerns the temperature of the rooms: is it too hot or too cold? You might compromise on the levels suggested by the Ministry of Energy: in daytime and evenings, 21°C. for the ill, elderly and babies and 18 to 19 for normally active children and adults; at night, 16 to 18 for babies, and 14 to 16 for others. If you also argue over whether the household thermometer is accurate, try this suggestion from Joseph Nowarski, director of the Ministry's energy conservation department: put it in a pan of water with ice cubes floating in it. If it is in good order, it should register zero.

Nowarski supervises the ministry's energy advisory bureaux in the three major cities, which give free guidance in all aspects of domestic energy usage. The bureaux function from 3 to 7 p.m. as follows: In the Tel Aviv area, Sundays through Thursdays, at the Israel Building Centre, 40 Rehov Hauniversita, Ramat Aviv (tel. 03-42551; In Jerusalem, Sundays, and Thursdays, at Engineers House, 35 Rehov Hillel, (02-247310); In Haifa, Sundays only, at Engineers House, 24 Shabtai Levy, (04-674583). Free printed material in Hebrew is available by mail from the Tel Aviv address.

WHEREVER you live and however you heat, proper insulation of doors and windows can save up to 20 per cent in energy costs, the ministry claims. Even if you heat with an open-fire method (kerosene, gas or wood), which requires ventilation for safety, the correct way to ventilate is by opening a window slightly. Once the fire is extinguished, heat can be retained if windows and doors close tightly. (The proper place to extinguish a kerosene heater is in a hallway or on a balcony, not in a room.)

Nowarski says that most householders can apply weather-stripping and other insulation materials by themselves, and there is an illustrated ministry leaflet to help them. Doors and windows that swing on hinges are the easiest to weather-strip; the sliding ones require brush-type insulation strips. Those that slide into cavities in the wall are very bad for insulation, because the wall is thin there, and Nowarski recommends replacing these if possible with hinged windows and doors, blocking up the cavities.

Even in our colder regions, the Housing Ministry and most private builders have abandoned central heating systems in favour of those controlled by individual flats. Both the Energy Ministry and the Israel Electric Corporation report a growing trend to plan public housing with electrical heating in mind. This stems from the increasing use of coal as a fuel source for electric power and the assumption that coal will remain cheaper and more available than oil in coming years.

WHILE centralized heating systems for entire buildings are wasteful and cause friction among neighbours, this is still the reality in most apartment blocks with a piped system. Nowarski gives a resounding "no" when asked if it is economical to run central heating round the clock on a low setting, rather than turning it on and off according to hours or outside temperatures. It is better to coordinate the heating with outdoor temperatures, either by means of an automatic thermostat or by arrangement with a member of the house committee or a willing resident. If the outdoor temperature does not drop below 14°C. in the daytime or evening, there is no need to operate central heating, Nowarski says.

In such buildings, residents of the colder north side and warmer south side often argue as to the setting of the thermostat. If radiator pipes on the south side are partially closed, the building can achieve uniform heat and save fuel. Inefficient boilers cause fuel waste, and the ministry's advisory bureaux will send experts to test them, sharing the cost with tenants. With central heating, the ministry advises that it is more economical to keep temperature settings at the minimum comfort level and use auxiliary heaters if needed, rather than overheat and open windows.

IN THE CHILLY hill regions, if there is no central heat the ministry suggests a combination for individual flats. For instance, the living room might be heated by a kerosene stove with a chimney, with bedrooms using small electric heaters. Advice on this should be sought from the bureaux.

In the warmer parts of the country, the ministry considers central heating unnecessary. From the standpoint of operational costs by far the cheapest method of heating is an air conditioner with a heat pump. But because an air conditioner is expensive — about IS30,000 for a two-horsepower unit for the average living room, it is recommended only for those who also intend to use it for cooling in summer.

If you have ever stood outdoors next to an air conditioner in summer, you know what a strong blast of heat it emits. In winter, it works on a reverse cycle, and the heat goes into the house. The Electric Corporation tells me it produces more then twice as much heat as any other electrical heating appliance per kilowatt hour — about 2,000 kilo-calories compared with precisely 860 kilo-calories for all other types of electric heaters.

The disadvantages of heating with an air conditioner are the noise, unless you get the more expensive split-unit type where the motor is outdoors, and the fact that the air gets very dry. This can be alleviated by standing a pan of water in the room.

AS FOR other types of heating for the not-so-cold areas, this year's keyword from the Energy Ministry is "diversify." There is no significant difference at present in the cost of producing a kilocalorie of heat from a mobile heater whether it works on kerosene, gas or electricity. This is in sharp contrast to previous years, when kerosene was cheaper than gas, and gas cheaper than electricity. The levelling out of prices is the result of the current levels of government subsidies. Nowarski therefore advises people to select their new heating appliances on the basis of the original purchase price and their own special needs.

In addition to air conditioners, he says the safest methods of heating in homes with small children are electrical ones with a steady, low powered heat output — such as oil filled radiators, electric panelling on the walls or baseboards, or under-carpet electrical sheeting. An infra-red electric heater can be as dangerous as an open fire if it gets too close to clothing, furniture or rugs, Nowarski points out. Electric blower-heaters with thermostats are preferable to those without, despite their higher purchase price.

One way of diversifying would be to select gas or kerosene for the living room, electric blowers for bedrooms, and electric infra-reds for bathrooms. To those who regard kerosene as a step backwards into the past, Nowarski notes that today's kerosene heaters are a great advance on their predecessors.

ONE CANNOT fail to notice the more positive attitude towards electricity this year by both the Energy Ministry and the Electric Corporation, following the partial changeover to coal as fuel for power stations. This should not be misinterpreted as an invitation to waste electricity, nor even a return to the slogans of the early years of the state, when electricity usage was actively encouraged. What is proposed today is a prudent use of electricity as a legitimate and even desirable heating method.

Of course, if every consumer decided to switch to electrical heating this season, the network could not bear the sudden load. But it was clear from my conversation with Uri Leitner, director of the department for developing consumption that the corporation is planning for increased usage in future years. Families currently building private homes would do well to put in the infrastructure necessary for all-electric heating, Leitner suggests.

He lists the advantages of electric heating: It is convenient, clean, relatively safe, and utilizes all the heat calories produced, because there is no need to open windows for safety ventilation and no heat loss through chimneys. But householders must consider the electricity capacity of their homes. The average apartment has a one-phase electrical system with 25 amperes — which can operate four to five kilowatts of equipment simultaneously without blowing fuses. Some households have an "enlarged phase" system on 35 amps., which can bear seven to eight kw. Households with a very large number of appliances may have "three-phase" installation, which gives 75 amps. or a 12-18 kw. capacity. These enlarged systems are best installed at the time of construction, but can be added later — at considerable expense — provided the Electric Corporation has sufficient power in that neighbourhood. Inquiries should be directed to the appropriate district office.

EVERY electrical appliance should be labelled with its maximum consumption in kilowatts or watts per hour of use. A washing machine uses a maximum of three kw. when heating water to high temperature; a baking oven uses up to two kw. Just these two appliances operating simultaneously at maximum levels would tax a normal one-phase system to the limit, leaving no power for heating devices. Most of the latter operate on one to two kilowatts, but some require three or more.

Leitner points out that it is not just a matter of over-all capacity, but the strengh of the individual circuits.

Overloading lines and systems with appliances too powerful for them can cause fires. An electrician is the person best qualified to determine if your household can bear additional heating appliances — and it is illegal for anyone but a qualified electrician to make changes in the system.

By law, any appliance with a capacity of three kw. or more — including a washing machine or an *Instant*-type water heater — must be on a circuit of its own, in which the wiring is at least 2.5 sq.mm. thick and the fuse 16 amps. or attached to an automatic circuit-breaker. If you are buying an electric heater with a three kw. capacity or more, it may be necessary to install a special circuit from the fuse box to the plug.

FOR AN IDEA of current prices of heating devices, I dropped in at Shila, a Tel Aviv discount-type retailer at Dizengoff Centre. It sells locally-made gas heaters at IS3,700 to IS5,000, not including installation. Electric oil-filled radiators, British-made, are IS5,000 and an average living room would require two. Electric blower-heaters start at around IS1,000 for the simplest without thermostats and go up to around IS4,000 for the most sophisticated imported models with thermostats. Infra-red bathroom heaters with three settings cost IS1,200. An air-conditioner which heats and cools a living room is around IS30,000.

Modern kerosene heaters in bright red from Japan average IS3,800 at Shila. I saw them slightly cheaper at the Hamashbir department store, which also carries a simpler, locally-made kerosene heater for only IS1,840. □

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